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FRANCIS ELLIOTT CLARK MEMORIAL ISSUE

APRIL • MAY 1960

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A CANDIED ONE... Full of the nutrition of learning with a sugar coating of games and dances. You'll recognize Gladys Pitcher's unerring hand in this imaginative collection that turns song time into play time. And in addition to the games and dances there's Labanotation, a new and unusual dance notation that teaches your pupils a new language—that of the dance. Colorful, abundant illustrations; cloth bound for hard wear.



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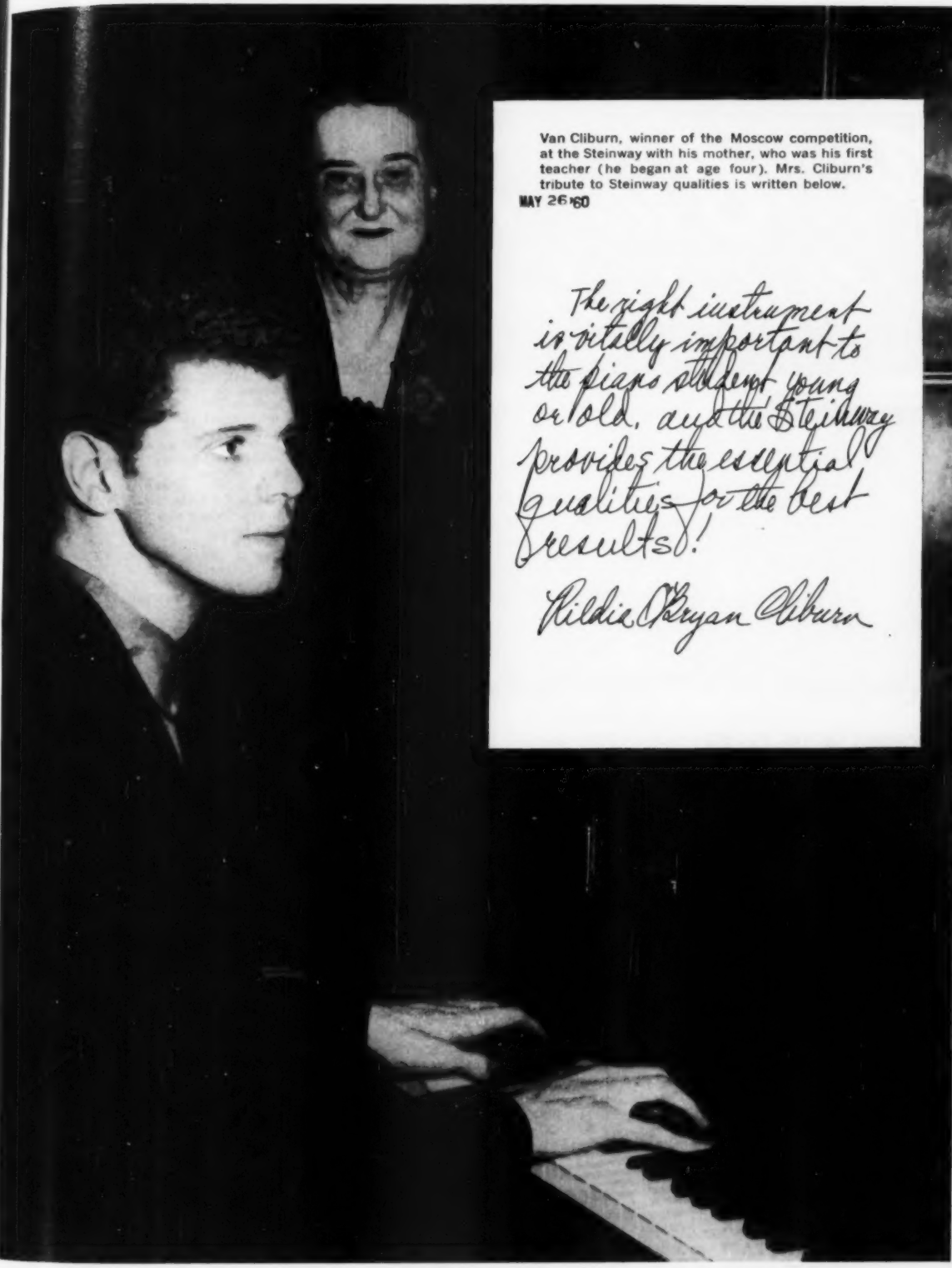
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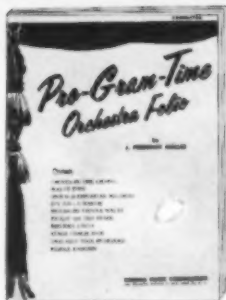
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 IVY HALLS MARCH
 DREAM OF VIENNA WALTZ
 PICKIN' ON THE STARS
 RHUMBA LINDA
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 B \flat TENOR SAXOPHONE
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BULLETIN BOARD

NFMC DATES. Two important dates have been announced by the National Federation of Music Clubs. The 1960 fall session of the board of directors and the council of state and district presidents will be held August 27-September 1, in Louisville, Kentucky. The 1961 national convention will be held April 19-26 in Kansas City, Missouri.

G. SCHIRMER CENTENNIAL. As fitting observance for their 100th anniversary year—in 1961—G. Schirmer is awarding a number of special commissions. Easley Blackwood will compose his second symphony for the event; Alec Wilder and Arnold Sundgaard will write a new school opera.

CHICAGOLAND FESTIVAL. The 31st annual Chicagoland Music Festival will be held on Saturday night, August 20, 1960 in Soldiers' Field, Chicago. Sponsored by Chicago Tribune Charities, Inc., the festival will hold contests in nine classifications; entry deadlines range from June 27 through July 25.

EDUCATIONAL TV. The Regents Educational Television Project of the New York State Education Department has sponsored a series of music programs since September and will continue until early June, under the directorship of James F. Macandrew. Two booklets have been issued concerning the programs: "New Adventures in Music" (grades 3-4), and "Music Wherever You Go" (grades 5-6).

EDUCATIONAL RECORDS. The 8th edition of RCA Victor Educational Record Catalog has been published. It is called a comprehensive catalog . . . created for specific educational functions . . . selected . . . for cultural and instructional values. Copies may be obtained from RCA Victor Record Division, 155 E. 24th Street (Dept. 300), New York 10, N. Y.



THREE PRESIDENTS AND A DEAN. The University of Michigan faculty has been tapped three times for three presidents of the Music Educators National Conference. Shown with the executive head of the School of Music, Earl V. Moore (extreme right), are the three: Allen P. Britton, president-elect for 1960-1962; Marguerite V. Hood, president for 1950-1952; and Joseph E. Maddy, president for 1936-1938. Mr. Moore, who has held his position since 1923, begins his retirement furlough on July 1, 1960.

Marilyn Slyoff



Harry Pursell



Nelson Gable



Leo Awad, Jr.

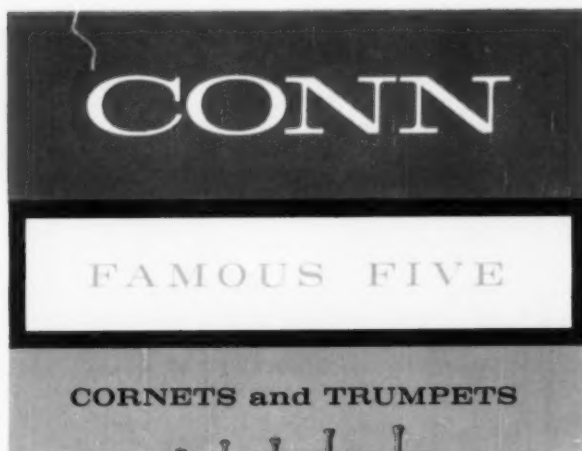


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Three new albums of recordings have been made from the songs in *Together-We-Sing* song-texts, bringing to twenty the total of albums supplementing this basic series for the elementary grades and junior high school.

Album 53, from VOICES OF AMERICA, contains songs in these categories: Voices of Workers, Voices Under the Sky, Voices of Our New States, Voices from the South, Songs from Europe, Songs of Family Living, Voices of Carolers, Voices of Faith, Festival Voices.

Album 58, from VOICES OF THE WORLD, has songs representative of Mexico, Brazil, Chile, Argentina, Ecuador and Venezuela. There are also many songs native to America.

Album 182, from PROUDLY WE SING, presents Songs of the Revolution and Songs of Americans building a nation. 33 1/2 rpm lp.

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NATIONAL MUSIC CAMP of Interlochen Board of Trustees recently announced that elected to the Board of Trustees are Howard Hanson of Eastman School of Music and Charles Attwood of Wayne, Michigan. Other trustees are Donald R. Belcher, retired treasurer, American Telephone and Telegraph Co.; Roscoe O. Bonisteel, attorney-at-law and regent of the University of Michigan; Franklin Dunham, chief of Radio and Television, U. S. Office of Education; William E. Knuth, music commissioner, San Francisco State College; Clyde Vroman, director of admissions, University of Michigan; and Judith Waller, formerly public affairs representative, National Broadcasting Company.

Newly elected officers of the National Music Camp are Don Gillis, vice-president in charge of development and John A. Merrill, secretary.

Other officers re-elected were Joseph E. Maddy, president, George C. Wilson, vice-president in charge of instruction, Margaret A. Stace, assistant to the president, Mark F. Osterlin, treasurer, and George G. Mackmiller, assistant treasurer.

INTERNATIONAL LISTING OF TEACHING AIDS IN MUSIC EDUCATION has been published by the International Society for Music Education. Compiled and edited by Egon Kraus, the International Listing contains the following categories: (1) books on music education, (2) periodicals and professional journals, (3) programs and curricula of study. A limited number of copies of this listing are available at the MENC headquarters office, 1201 Sixteenth Street, N.W., Washington 6, D.C. Cost to non-members of the International Society for Music Education, \$1.00.

NATIONAL MUSIC WEEK. The 37th annual observance of National Music Week, sponsored the first week of May, 1960, by the National Federation of Music Clubs, had as its slogan "Let's Make Music—for Harmony in Life." The week was originally founded by C. M. Tremaine of Westfield, New York, who built the observance to great importance. Now approaching his 90th birthday, Mr. Tremaine looks forward to "a truly international Music Week."

NAUMBURG BEQUEST. The New England Conservatory of Music has received a bequest of \$600,000 under the will of the late Walter W. Naumburg, who established the foundation that helps young artists to launch their concert careers and makes awards to contemporary composers.

PROFITABLE OPERA. A check for \$17,342, representing the entire proceeds of the three performances of the Manhattan School of Music's production of Ikuma Dan's opera "Yu-Zura," was presented to the school's board of trustees by Mr. and Mrs. Julius Mueller, who underwrote all the costs of production. This sum will provide the basis for the Mueller scholarships for Japanese students at Manhattan School of Music.

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IN THE NEWS



ASCAP AWARDS. Ten major symphony orchestras have received grants of \$500 each from the American Society of Composers, Authors and Publishers, for projects "that relate directly to the presentations (and/or the repeat performances) of contemporary music." Orchestras in Dallas, Detroit, Cleveland, San Antonio, Boston, St. Louis, Denver, Buffalo, Cincinnati and Kansas City won the awards.

WHEELER BECKETT is in the Far East to conduct the Manila Symphony Orchestra in a series of concerts for young people in four colleges. Other stops include Saigon, Viet Nam where Mr. Beckett helped form a permanent symphony; Formosa for concerts for young people; and, in June, in Djakarta, Indonesia where he will work for eight weeks on the formation of a permanent symphony.

LAWSON HONORED. The National Symphony has conferred a distinguished service award on Warner Lawson, dean of the music school of Howard University in Washington, D.C.

WILLIAM S. HAYNIE, former state supervisor of music in Mississippi and past-president of the Mississippi Music Educators Association, has recently been named vice-president of the Educational Book Division of his firm, Prentice-Hall, Inc.

FOUR TO ADVISE. New appointments as advisors to the Educational Policies Commission of NEA include: Frances M. Andrews, professor of music education, Pennsylvania State University; Wiley L. Housewright, professor of music education, Florida State University; Allen P. Britton, professor of music education, University of Michigan; and Theodore F. Normann, professor of music education, University of Washington.

SHANNON FAULKNER of Covington, Tennessee, superintendent of Tipton County Schools and former music educator, is the new president of the Tennessee Education Association.

TWO NEW VEEPS. The Chicago Musical Instrument Company has announced the appointment of two vice presidents, Gerald J. Slade and Walter J. Anderson. Both men will retain their former titles of general manager and chief engineer respectively of the company's Lowrey Organ Division.

TWO TO SUMMY-BIRCHARD. Ruth Heller and W. D. Clark have joined the staff of the Summy-Birchard Publishing Company in Evanston, Illinois in the editorial and production departments respectively. They were for many years with Hall and McCreary in Chicago and, more recently, with the Schmitt, Hall & McCreary Company in Minneapolis.

STUART J. LING, associate professor of music and director of bands at the College of Wooster in Ohio, is on leave of absence to spend this year on research in Vienna. His particular areas of work are folk music and band writing. Mr. Ling contributes an article to this issue of the MEJ—"Toward Real Musical Literacy," page 52.

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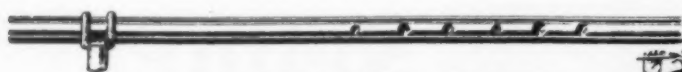
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"ADVENTURES IN MUSIC" is the title of a new RCA Victor Basic Record Library for Elementary Schools. When completed, the new library will consist of recordings especially designed to serve educational requirements in grades one through six. The National Symphony Orchestra, under Howard Mitchell, will be heard in the series that is edited by Gladys Tipton, professor of Music Education at Columbia University. The first volume was introduced in February; the second is scheduled for early summer release; and plans call for the completion of the project within the next three years.

MUSIC EDUCATION IN ACTION by Hazel B. Morgan and her late husband Russell V. Morgan was released in January by the Neil A. Kjos Company of Chicago. "Music Education in Action," first released in 1954, has been revised and enlarged by Mrs. Morgan. This text is especially interesting to people preparing to teach in the elementary classroom, as well as to all people who are actively engaged in music education. It also serves as a valuable source of reference for all educators.

THE SOUNDS OF STRINGS. Scherl and Roth has published a new brochure, "Sound," written to assist school orchestra directors and string instrument instructors in obtaining good string and orchestra sound. The publication deals with the factors affecting tone and the tonal approach to string instruction, and emphasizes the importance and methods of proper selection and adjustment of string instruments. Available without obligation from Scherl and Roth, Inc., 1729 Superior Avenue, Cleveland 14, Ohio.

PRE-BAND INSTRUCTION. A complete line of Richard Coar's "Perfection Method" instruction books for conductors, rhythm instruments and percussion instruments is being distributed by David Wexler and Company. The method was written to help conductors teach grade school students to read music, to help discover new talents and to develop student skills on various instruments. The conductor's manual is a full score and contains the piano accompaniment, parts for the melody instruments such as tonette, flutophone, clarinet trainer, bugles in G and F, and autoharp indications. For full information write David Wexler & Co., 823 South Wabash, Chicago 5, Illinois.

BETTER PERCUSSION PERFORMANCE. William F. Ludwig, president of Ludwig Drum Company, Chicago, has commissioned the writing of a new major work for percussion ensemble and band, as part of his campaign to raise the standards of percussion performance. Clifton Williams, well known band composer, has written the new "Concertino for Percussion and Band," which was given premiere performance at the Midwest National Band Clinic in Chicago on December 11, 1959.

"MUSIC IN THE MAKING" is an interesting illustrated booklet that describes the steps in producing the Bundy clarinets. A free copy may be requested from H. & A. Selmer, Inc., Elkhart, Indiana.



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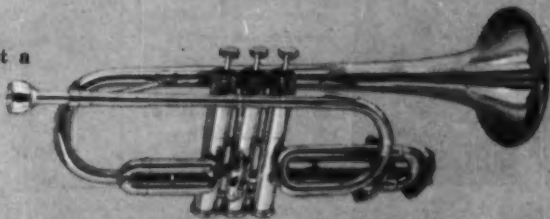


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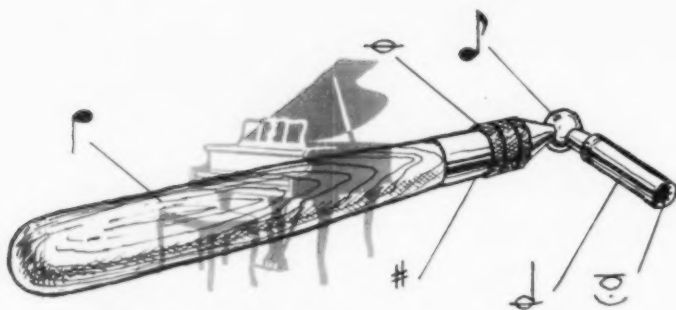
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♦ **DEATH OF WILL EARHART.** At press time comes news of the passing of one of education's great men. Music teacher, trainer of teachers, composer, conductor, author, lecturer, philosopher, a past president of the MENC, holder of many responsible posts over many years—kindly advisor and leader—Will Earhart's influence reached thousands; will continue for many years to come. His active career, encompassing nearly a half-century, was climaxed by retirement in 1940 after 28 years as director of music education in Pittsburgh, Pa., public schools. Residing in California, he continued active concern with the interests and affairs of music education almost to the day of his death, April 23, 1960, at age 89.

♦ **ALVIN J. REIMER**, associate editor of the "Kansas Music Review" and well-known music educator, died on December 28, 1959. He had taught in a number of Kansas high schools and was on the faculty of Bethany College at Lindsborg at the time of his death. His column "Reimer Reason" and his work in choral music will be badly missed.

♦ **JOSEPH JUNG** has joined the executive staff of Schmitt, Hall & McCreary Company, music publishers. Long prominent in music and music education circles in Minneapolis, Mr. Jung will be associated with W. B. Lindsay manager of sales and promotion in his new position.

♦ **PAUL E. STEVENS**, a member of the Music Educators National Conference since 1931, passed away in early April. His home was in Mount Vernon, Washington.

♦ **BURRILL PHILLIPS**, University of Illinois composer, will spend the academic year 1960-61 in Barcelona, Spain, under a Fulbright grant.

♦ **ELLIOTT CARTER** has been appointed Visiting Professor of the Theory of Music at the Yale School of Music effective July 1, 1960.

♦ **ROMAN TOTENBERG** and Webster Altken have been appointed George A. Miller visiting professors of music at the University of Illinois for the academic year 1960-61.

♦ **MARGARET LEDDY**, faculty member of the Manhattanville College of the Sacred Heart since 1946, died in White Plains, New York on March 16. Miss Leddy was a member of the executive board of the National Catholic Music Educators Association and an authority on church music.

♦ **MABEL E. BRAY**, formerly associated with Trenton State Teachers College in New Jersey, has taken up residence in Duarte, California.



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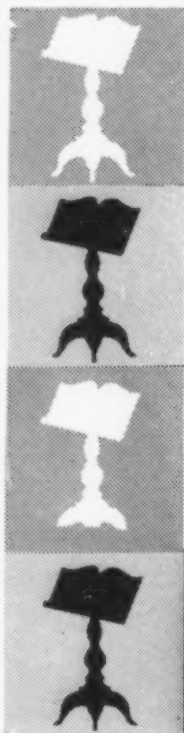
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❖ **IMOGENE BOYLE**, director of music for the Hempstead, Long Island, New York public school, has resigned her position after 29 years to accept the chairmanship of the music department at Adelphi College, Garden City, New York. William Strickland, a member of the music staff for the Hempstead schools, will assume Miss Boyle's responsibilities in September.

❖ **HENRIETTA BAKER LOW**, former president of the Music Educators National Conference, and prominent in Baltimore musical circles for almost half a century died on March 9 at the age of 91. For many years she was head of the department of school music at the Peabody Conservatory.

❖ **JAMES PELLERITE** has been appointed to the post of solo flutist with the Philadelphia Symphony Orchestra to replace William Kincaid, who will retire at the end of this season. Mr. Pellerite studied under Mr. Kincaid as well as under Frederick Wilkins. Since 1956 he has been head of the Flute Department at Indiana University and is a member of the Artley Flute Quintet.

❖ **MARY VICK MAUK**, member of the music department of Troy State College, Troy, Alabama, since 1934, died early this year. During her long and effective career in music education, Miss Mauk had served as a Methodist Missionary in Korea.

❖ **JACK MANRY** is the new director of bands at Sam Houston State Teachers College, Huntsville, Texas. He has been director of Music education and clinician for the H & H Music Company of Houston; has taught in two public school systems, and was band director at Del Mar Junior College.

❖ **ROBERT L. GARDINER** has been named advertising and publicity director of Mills Music, Inc. He was formerly in charge of publicity for National Artists Corp.

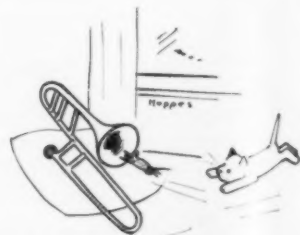
❖ **JOHN C. GOODCHILD** has been appointed manager in charge of sales and promotion for Theodore Presser Company.

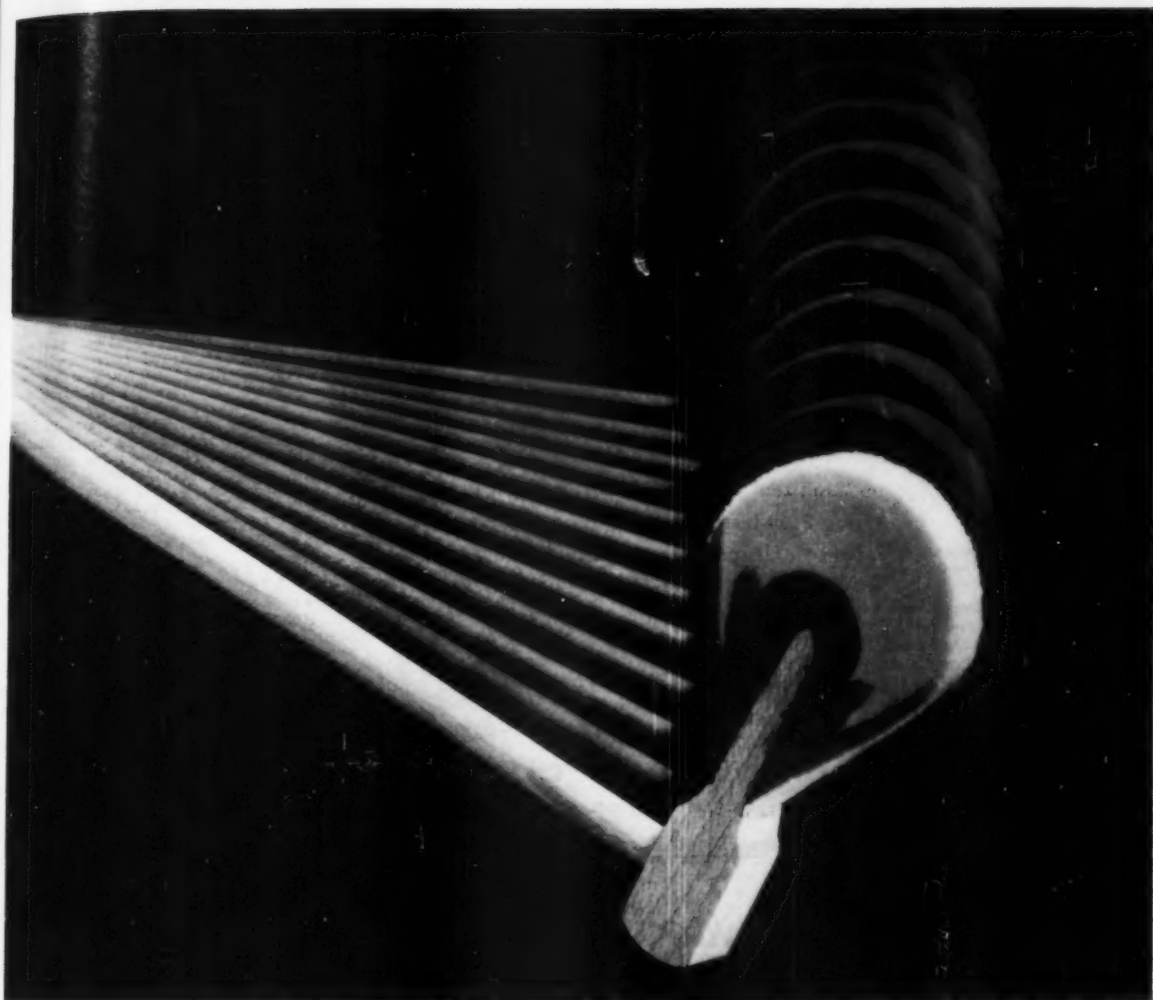
❖ **DONALD J. SHETLER** has been appointed assistant professor of music at Western Reserve University in Cleveland, Ohio. Mr. Shetler is preparing the new "Filmguide" for publication by the MENC.

❖ **BERNARD BUSSE**, associate professor of music at the University of Virginia, is the newly elected president of the Virginia Music Educators Association.

❖ **PAUL D. INGLEFIELD**, director of music in the schools of Meadville, Pennsylvania and an MENC member since 1935, died at Johns Hopkins Hospital in January.

❖ **CHARLES C. BURNSTWORTH**, assistant professor of music at State College of Education at Oneonta, New York, has received a Danforth Teacher Study Grant for the academic year 1960-61. He will continue his work toward a doctorate at Boston University.





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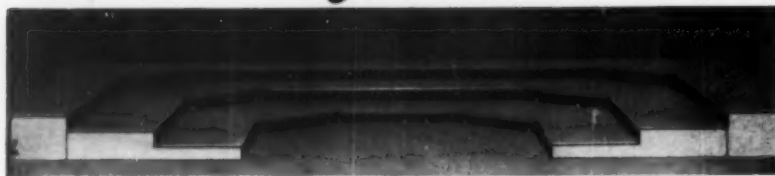


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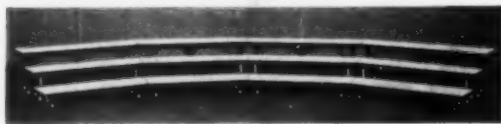


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"EASY STEPS TO THE HOHNER MELODICA," is an instruction book by Marvin Kahn for a new instrument of M. Hohner, Inc. In addition to instructions for handling the instrument, the book contains fundamentals of musicianship, fingering exercises, scales and rhythm drills and 30 favorite tunes. The new Melodica looks and plays like a woodwind but is akin to the harmonica and accordian in its sound. Available at music dealers for \$1.50.

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TAMBOURINE, TRIANGLE AND CASTANET. A new set of color filmstrips on the playing techniques of the tambourine, triangle and castanet have been developed. The set consists of three filmstrips, a 12-inch LP recorded narration, a demonstration record and a study script. For more information contact Mervin W. Britton, instructor of percussion, Arizona State University, Tempe, Arizona.

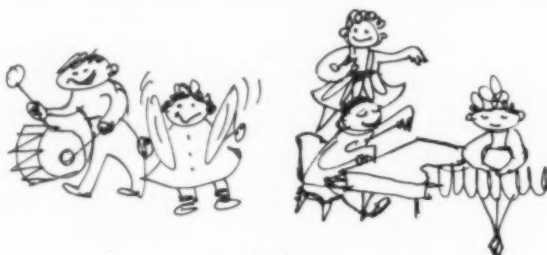
NEW INSTRUMENT SERIES. The Martin Band Instrument Company has introduced a new series of saxophones named the Magna, as well as a new series of trumpets and cornets called the Custom Committee series. These new instruments are described and illustrated in a catalog which is available from the Martin Band Instrument Company, Elkhart, Indiana.

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NOTE PLACER CHART. A large (4½ by 3 ft.) note placer for wall or blackboard use is now available from David Wexler & Co., 823 So. Wabash, Chicago 5, Illinois.

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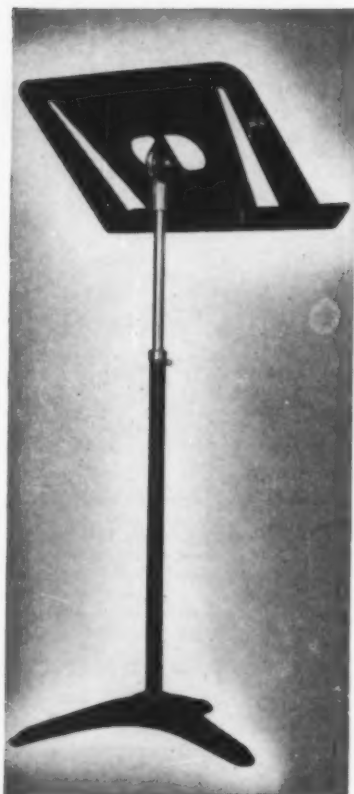
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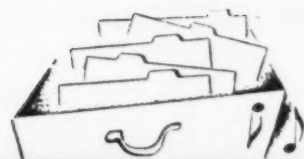
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FRANCES ELLIOTT CLARK, known to thousands in the earlier decades of the century and still remembered by many, is shown in a favorite portrait-photograph which here serves as an editorial frontispiece for the Clark Centennial issue of the official magazine of the Music Educators National Conference.

Born May 27, 1860, Frances Clark was from early youth until her death at 98 in June 1958 a missionary of music—a devoted and inspiring leader and pace-setter. She and 68 colleagues were responsible for the establishment of the Music Supervisors National Conference (now the MENC) which in 1907 grew out of the National Education Association Music Department, a part of the NEA's broad program on behalf of education since 1884.

In a last visit, only a few weeks before her death, Mother Clark manifested something of the power and tenacity of mind and spirit which dominated her life. She was especially interested in recent MENC statistics.*

"Think of it," she said, "my family has grown from 69 to over 30,000! I hope my children all realize how proud I am of them and of what they have done and are doing—and must keep on doing . . . Our goal will not be reached until we have music teachers enough for all boys

and girls. People must know the things that help make life worth living even before they try to learn how to *make* a living. Otherwise, how can we expect a meeting of the minds among citizens, taxpayers, politicians, that will lead to a sensible balance between commercial purposes and purposeful living."

The story of Frances Elliott Clark is reviewed by friends and associates in other pages. To those who have made contributions, appreciation is expressed, with particular thanks to John Elliott Clark, only son, who has been especially helpful. Mr. and Mrs. Clark and their son, John Fabian Clark, his wife and Frances Elliott Clark's five great grandchildren are residents of Salt Lake City, Utah.

C. V. B.

*Statistics. 1907, Keokuk, Iowa—69 charter members at organization meeting. Frances Elliott Clark, chairman. 1932 (silver anniversary)—4,489 active, contributing and life members. 1956 (golden anniversary)—30,875 active, contributing, life and student members. 1960 (54th year)—33,250 active, special active, contributing, life and student members. The organization has grown from the original group of 69 persons to a federation of music educators associations functioning in each of the 50 states and District of Columbia, grouped in 6 regional divisions, with 6 national auxiliary and associated organizations, 7 national councils and similar bodies, the State Presidents National Assembly, with committee activities at national, division, state and sub-state levels.

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FRANCES ELLIOTT CLARK

A memorial symposium contributed by friends who knew and loved Mother Clark in earlier and later years of the remarkable span of her devotion and service to the advancement of music education.

By JAMES FRANCIS COOKE

THREE EDUCATORS recognized as important factors in promoting musical education in America are Lowell Mason (1792-1872), Theodore Presser (1848-1925) and Frances Elliott Clark (1860-1958). None of these personages was a great composer, a great conductor or a great performing artist. All were essentially leaders and educators, born to recognize and meet the needs of a special epoch in the new world. Naturally, many distinctive figures on the highways and byways of American music have made an enormous contribution to the musical activity of our country. Such outstanding individuals in different fields of music as Stephen Foster, Theodore Thomas, Edward MacDowell, Mrs. H. H. A. Beach, Frank Van der Stücken, Walter Damrosch,

Anton Seidl, John Finley Williamson, John Philip Sousa, Toscanini, Ormandy, Victor Herbert, Aaron Copland, Howard Hanson, yes, and Irving Berlin, Richard Rodgers, Cole Porter, William C. Handy, Duke Ellington and an army of others, will never be forgotten. But their contributions have been definitely in a different direction from the organizational and educational work of Lowell Mason, Theodore Presser and Frances Elliott Clark.

Lowell Mason revolutionized the early methods of training in public school music and by careful selection of material raised the quality of the music used, awakening the public to the daily employment of music in the schools.

Theodore Presser brought musical information, musical inspiration and musical service to the homes of mil-

lions who could not otherwise have had these advantages. He organized the music teachers of America into the first countrywide association by founding at Delaware, Ohio, in 1876, the Music Teachers National Association and instituting in 1883 *The Etude* as an organ for this movement.

Frances Elliott Clark, thirty-one years after the inception of the MTNA, was among those who founded the Music Supervisors National Conference (now Music Educators National Conference) at Keokuk, Iowa, in 1907. Her next great service was her foresight in realizing the possibilities of employing recorded music in public schools, colleges and universities. This resulted in the building up of an educational department for RCA Victor, inaugurating a new and far-reaching means of advancing music culture. Few modern high schools or colleges are today without fine libraries of records of the greatest music presented by the greatest artists and musical organizations.

At 1952 MENC convention, Philadelphia: Mrs. Clark with author Cooke (right) and Louis G. Wersen, director of music, Philadelphia Public Schools



AS A CHILD, Mrs. Clark had few educational advantages. She was, however, from her childhood, imbued with the pioneer spirit and she turned her meager opportunities into ultimate success; she developed character and fortitude.

When she was ten years old, her family moved to the woods of northern Michigan during the great lumbering boom of that period. While there, she attended a rural music school. At an early age she married John Clark, a Canadian. On a colonizing jaunt to Arkansas, her husband died of yellow fever. Mrs. Clark then returned to her old home in Indiana, where her son John Clark (now a leading merchant of Salt Lake City, Utah) was born. There she continued her Midwest frontier life. She took up dressmaking to



Mrs. Clark at her desk in the office of the Victor Talking Machine Company at Camden, New Jersey, April 1, 1911—the first day of her employment as director of the newly formed Victor Educational Department

support herself and her baby, finding time to attend rural school and engage in the self-study of music. Two years later, she was teaching in a rural school. In her spare time she attended Tri-State College at Angola and graduated in 1880. She then taught grade and high school music. In 1890 she became School Music Supervisor in Monmouth, Illinois. In the 1890's she specialized in music at the Thomas School of Music in Detroit.

Mrs. Theodore Thomas, sister of the famous Liszt pupil, Amy Fay, and wife of the conductor of the Chicago Symphony Orchestra, called Mrs. Clark to Chicago to attend a meeting at which the National Federation of Music Clubs was founded. She remained in Chicago to study with the well-known pianist, organist and voice teacher, Frederick W. Root (1846-1916). Due to her determination and energy she made very rapid progress and won for herself the post of Country Music

Institute Instructor for the State of Iowa, where she wrote the first state course of music study. She spent several years as a lecturer on music for Chautauqua.

In 1900 Ginn and Company and the American Book Company organized a huge summer music session. Mrs. Clark was a member of the faculty with Thomas Tapper, W. S. B. Mathews, Mrs. Jessie L. Gaynor and others.

IN 1903 Frances Clark moved to Milwaukee where she became president of the music section of the state association of public school music teachers. There she organized large choruses with great success. In Milwaukee she introduced the use of master records on a wide scale in the public schools for the first time in America. During all this time she studied incessantly with well-known teachers and by herself, always looking ahead for higher opportunities for service. In 1905 she

was elected vice-president of the music section of the National Education Association. In 1907 she presided at the meeting at Keokuk, Iowa, when president Hamlin E. Cogswell became ill.* Throughout the first fifty years of the organization (MENC) which grew out of this meeting, Frances Clark was an influential figure.

In 1911, RCA Victor invited her to head the newly formed educational department of the company at a handsome salary. The move was an important one because she was then in a position to work in a new field by building libraries of worthwhile records which have been the

*Hamlin E. Cogswell was then president of the Department of Music Education of the NEA; Mrs. Clark was vice-president; and P. C. Hayden, who called the meeting to Keokuk, where he taught music and published the *School Music Monthly* magazine, was secretary. It was at this 1907 meeting of members of the NEA Department of Music Education in Keokuk that the Music Supervisors' National Conference came into being with Frances Elliott Clark as chairman of the organization meeting.

means of enabling millions to hear the great music of history. Mrs. Clark held the position of Educational Director until 1938 when she retired to become Director Emerita, after winning many honors for the company and herself.

In 1928 she was the co-organizer, with Percy Scholes of Oxford, of the Anglo-American Music Conference which led to an international conference at Lausanne, Switzerland, attended by important figures of the music world from Europe and the United States. In the same year Temple University conferred upon her the degree of Doctor of Music.

Mrs. Clark was the author of the widely read book, "Music Appreciation for Children," as well as many leaflets and hundreds of addresses made upon her continual lecture tours throughout the country. She also formed groups of traveling music educators who spoke at scores of conventions, colleges and schools. In order to speed up her own work, Mrs. Clark was one of the first professional women in America to adopt flying as a means of transit.

Mrs. Clark was often honored by musical organizations and was once given an emerald ring in appreciation of her services. With advancing years she came to be known affectionately as "Mother Clark"—a most fitting honor, indicating the affectionate esteem of her thousands of admirers. She was a life member of the Music Educators National Conference, the National Federation of Music Clubs, the National

Education Association, the Magna Charta Dames, the Daughters of the American Revolution and honorary member of the Matinee Musical Club of Philadelphia.

In 1952 at the age of ninety-two, Mother Clark attended the convention of the Music Educators National Conference in Philadelphia and was given a testimonial luncheon attended by over seven hundred members. At that time one of Philadelphia's newspapers commented upon her "clear musical voice, her tall, erect bearing, her sparkling mental and physical alertness, which would have passed her for seventy years."

The writer, who for years knew Mrs. Clark almost as a member of his family, may be excused for presenting these few facts about a pioneer American woman who surmounted innumerable difficulties to rise to a historical position in her country. When praised for what she had done, she said: "Give our country the credit, not me. America is the land of opportunity. I couldn't have helped it if I had tried."

[James Francis Cooke, distinguished musician and facile linguist, was editor of the *Etude Music* magazine 1907-1950; president of the Theodore Presser Company, Philadelphia, 1925-1936; president of the Presser Foundation; associated with the Brooklyn Institute of Arts and Sciences; traveled widely, lectured and wrote for various European periodicals in their several languages; was author of numerous books and literary and musical pieces. The article for this issue of *Music Educators Journal* was written a short time before he died in March 1960 at the age of 84.]

By L. V. HOLLWECK

IT WAS THE fall of 1910. Two officials of the Victor Talking Machine Company were discussing the phonograph business. In the conversation, one of them remarked: "I hear that a woman in Milwaukee, I believe she's the music supervisor there, is using records to teach music in schools. Seems to me she's doing a wonderful service in the cause of good music. Maybe we should investigate the possibility of her working for Victor and doing the same thing on a national scale."

Arrangements were made shortly thereafter to talk with her about that possibility. The Victor officials quickly learned that here was a dominant personality, a woman with a mission—a mission to bring more and better music to all the school children of America. They learned she had early recognized that the phonograph record, then only 10 years old, was the magic device which could provide the means of accomplishing this mission.

They also learned that she was a "fighter" who would overcome all obstructions to accomplish her mission. Perhaps it is true that she inherited this fighting quality from her famous forebear, Charlemagne the Great, from whom she could genealogically prove her descent.

At that time Frances Elliott Clark was a truly "dedicated" educator. However, she suspected that her dreams and objectives could be much more quickly realized by contributing to a national effort than by remaining in the profession. She also knew that special educational recordings would be needed, and that she could have them made much more easily if she worked within the company rather than attempt to convince them from outside. Her decision was quickly made. On April 1, 1911 she became the director of the newly formed Victor Educational Department. It is to her great credit that she was always first an educator, and secondly a representative of a commercial company.

She immediately went to work for she knew what materials and recordings were needed. Within the year she had produced the first records made especially for school use. Thereafter, year after year came specialized school records in the fields of singing, rhythmic activities, folk songs, dances, as well as rec-

Victor Talking Machine Company Staff group, circa 1915;
Mrs. Clark front row fourth in from right



ords for pure listening purposes. As an indication of her tremendous drive and vitality, there were only a few schools using phonographs and records in 1911; by mid 1916, only five years later, more than 4,000 towns and cities were using records for teaching purposes because of her efforts. Her dream was coming true, for thousands of school children were, for the first time, listening to great music performed by great artists. More important, music educators now had a powerful new tool at their fingertips to foster music in the curriculum.

Although Dr. Clark was literally a pioneer in her field, she did not lack for support at Victor. They backed her plans with finances to produce the records she wanted, and personnel to carry her message across the nation. At the height of her operations, she had 33 former educators traveling and demonstrating the use of records in music education. Over a period of 36 years, until her retirement in 1947 as Director Emerita of RCA Educational Services, she produced more than 500 special school records, many of which are still in use in schools today. She was also the guiding spirit behind the production of specialized school "Victrolas" in those days when the famous Morning Glory Horn in a school was the symbol of a better than average music program.

Her energy was unbounding and tireless. She was no respecter of normal working hours, and expected the same from her co-workers. Despite a heavy work load, she still found time to author books, write articles for magazines, give lectures on music to both educators and the general public, work on MENC committees, and even teach on occasions.

I remember well her last ten years of active service. Although then in her 80's, almost every day she would come from Philadelphia to Camden and delve into the music activities of the Educational Services operation with the energy of those half, or even one-quarter, her age. Always there was "much to be done." And we at RCA Victor perforce had to agree with her, and listen to her words of wisdom, for her mind was practically as fertile and active as ever.

Frances Elliott Clark will ever

remain a shining light and inspiration to us at RCA Victor. Our feelings and sentiment can best be summed up by repeating a message sent by an executive of the company to her son, John, on June 13, 1958: "On behalf of our company I should like to express our deepest sympathy at the loss of your mother, Dr. Frances Elliott Clark, and the passing of a truly great lady. Those of us who were fortunate enough to be associated with her have a real appreciation of her as a lady of strong character and indomitable pioneering spirit. Her work in introducing music education in the public schools throughout the country did much to advance American culture and enrich the lives of millions. The influence of her life and of her work will endure."

[L. V. Hollweck is administrator of Educational Services, Radio Corporation of America, Camden, New Jersey.]

By MARIE MORRISKEY KEITH

FRANCES ELLIOTT CLARK passed through many places in many lands during her long distinguished lifetime. And she made abiding impressions not only on the people she met but on the events of her time as well. She first passed through Chicago as a child of eleven, just two hours before Mother O'Leary's cow upset the lantern. Twenty years later she passed through again on her way to become music supervisor in Monmouth, Illinois. This marked the beginning of her influential role in American music education.

In Monmouth Mrs. Clark joined the Tuesday Musical Club. She was chosen, not long after, as club delegate to a meeting called by Mrs. Theodore Thomas, wife of the first conductor of the Chicago Symphony. This was the time of the Columbian Exposition in Chicago, and Mrs. Thomas brought together music club members from all over America to formulate plans on a national scale to open new opportunities for gifted young artists by giving them broader experience through performances in states other than their own.

Mrs. Clark later reported that Mrs. Thomas presided well, and that plans for the cooperative work were well received. This meeting was noteworthy for still another impor-

tant reason: The idea of a National Federation of Music Clubs was born.

Not until several years later, however, was the Federation actually established. The beginning was also in Chicago, where the Federation charter has always been held. Mrs. Clark became a life member of the Federation. She gave her time and talents generously to promote its goals, and retained active interest all of the remaining years of her life.

MRS. CLARK came into my life soon after I became the national president of the Federation (1947-1951). I had only recently concluded an interesting career in concert, radio and recording work.

One time I was speaking at a festive event of the Matinee Musical Club of Philadelphia. I noticed an elderly, serious lady in the front row, studying me intently.

After the meeting ended and I had returned to my hotel room, my telephone rang, and I was not long in determining that the caller was the woman who made such an impression on me at the meeting. She wanted to know if by any chance Mrs. Royden James Keith and Mrs. Roy Keith of Chicago were one and the same. I assured her they were indeed the same. And she then explained how my husband was one of her "boys."

It seems that early in her professional life she became absorbed with the importance of music in public school education. Her "boy" was then vice-president of the New York and Chicago Talking Machine Company. Roy had seen her "in action" in Milwaukee, and had become fascinated with her ideas for introducing music appreciation in the public schools by means of phonograph records. He became so enthusiastic about the idea that he talked it over with the Victor company's directors. They were convinced and said, "This is your baby. Go and put it over."

Roy did, starting with Mrs. Clark, and they became wonderful friends. Our own friendship grew and grew.

WHEN my Federation presidency was drawing to a close, the convention was held in Salt Lake City, where Mrs. Clark then lived. She became an important—and scintillating—member of the national committee, making valuable contribu-

tions to a most successful program. It was at this convention that Mrs. Clark was awarded a coveted citation from the Federation.

The Federation is proud that this magnetic woman was an influential member from its inception. I am proud that she was my dear and devoted friend.

[Marie Morrissey Keith (Mrs. Royden James Keith), was sixteenth president of the National Federation of Music Clubs for two terms—1947-1951.]

By HAZEL G. KINSCELLA

IN AN ARTICLE published in the April-May, 1956 issue of *MUSIC EDUCATORS JOURNAL* I recalled a comment made by Dr. Clark during an MENC dinner in Seattle in 1947. The main purpose of all music teaching, as she saw it—a goal which she herself had pursued with a passionate intensity for more than a half century—was summed up that evening in her own words: *More beautiful music, well sung and well played, by and for the children!*

Back in the late nineteenth century Mrs. Clark had been one of the earliest of that small body of well-trained musicians to enter the new profession of "music supervisor." Her aims and ideals were already established. She would do everything in her power to introduce children to the beauties of music.

Eager and willing to utilize any device or mechanical aid which might help to bring good music into the schoolroom, she began, in 1909, an experiment with the use of recordings. They might make possible on the part of students and teachers in the Milwaukee schools (where she then was supervisor) an increase in the effective study of folk songs, art songs, and large choral and instrumental works. The result of this epoch-making venture led to the establishment of "music appreciation" as a vital factor in school music teaching. The world-wide adoption of the idea, then new, was due in a large measure to Mrs. Clark's keen vision, her burning missionary zeal, her persistent plodding when plodding was necessary, and her grim holding and dedication to the shining ideal—*music can and will become an integral part of education.*

When, in the early thirties the radio became available as a medium of instruction, she said, immediately: "Almost at once the radio has appealed to educators every-

where because of its tremendous possibilities . . . and probably there is at the moment no subject more intriguing to musicians than *radio*, thing of wonder. We have been called an unmusical people; yet, when the Ohio School of the Air sent out a questionnaire to determine what the hearers most desired to hear, Lo! like Abou Ben Adhem, music led all the rest. . . . The radio is bringing to the most remote settlements such beautiful performances of the finest artists and orchestras that half-baked charlatans can no longer deceive us by exploiting a foreign name, unless real art accompanies it."

"So," she continued, "let us use

it [radio] wisely and for good, placing ourselves in readiness for the next great discovery."

Thus, we may be assured, would she have welcomed the advent of television as "one more way to bring good music to every child." The *vehicle* might change, but the destination would remain unaltered.

"Mother" Clark, as we love to call her, is no longer with us, but her spirit will live on so long as we shall seek the ultimate fulfillment of her dreams. To her, this would be the finest type of a memorial.

[Hazel Gertrude Kinscella is professor emerita of the School of Music, University of Washington, Seattle.]

WHAT THEY TALKED ABOUT IN 1907

Some of the discussion topics recommended by school music teachers who attended the first meeting in Keokuk

The Relative Importance of Individual Work in the Music Recitation.

The Place of Written Work and What to Write.

Falling from the Pitch.

What Should the Music Course of Study Include?

How Much Do You Expect From the Three Lower Grades in Music?

What Should be Done for Monotones?

When the Supervisor Has Only Once a Week to Give H. S., How Can the Time Be Spent to the Best Advantage?

A Graded Course for High School.

Shall We Teach Exercises or Music?

Vocal Exercises.

Testing Voices and Placing Them in Parts.

High School Music—What Its Use, What Its Standing Should Be.

What Should We Expect of Music Supervisors of the Twentieth Century?

A More Thorough Preparation on the Part of All Supervisors for the More Complete Success of the Work of the Future.

Terminology.

High School Credits.

How to Obtain Best Rhythm Work.

Does it Make Song Singing Less Beautiful to Learn the Technical Side of Music?

How Shall We Make Music a Required Study in the Schools of the State?

Use of Correct Musical Terms.

Use of Syllables—to What Extent?

Efficiency of Grade Teacher.

What Should be Especially Emphasized in the State Normal Schools?

Uniform Version of Patriotic Songs.

How Can We Develop Technical Skill in Sight Singing Without Sacrificing Musical Spirit?

What Music Work Should Kindergartens Do?

How to Deal With Balking Teachers, Balking Boys, Grading Pupils, Unmusical Teachers and Children.

School Music Monthly, March-April and May-June, 1907.

MRS. CLARK ABROAD

EVEN TO A READER who never knew her, the letters of Frances Elliott Clark reveal a woman of driving energies, enormous abilities and very human emotions.

These impressions can be passed along by dipping into the fascinating chronicle Mrs. Clark wrote to her family on her first trip to Europe. This was in 1928, when Mrs. Clark was 68 years old. Some people might even consider retirement at such an age, but not Mrs. Clark: She did not get around to that for almost another twenty years.

Because the "European letters" are lengthy and detailed, it is not practical to reproduce them in their entirety. Selections have been based primarily, not on her rousing descriptions of well-known landmarks, but rather on those passages that are most revealing of Mrs. Clark's warm and vibrant personality.

The long series of letters begins on shipboard under date of Monday Morning, April 30, 1928.

"... Greetings to you all on terra firma. This may seem a tardy beginning but, in common with nearly all on board, I have been *hors de combat* until now. We started out in a bad storm, so fierce that two other ships were unable to drop their pilots off at quarantine. All Saturday and all Sunday and even yet the great ship has rolled and dipped, sending everybody below."

Tuesday. "A bit of sunshine this morning. The sea is smooth as a pond and the boat riding like a well behaved scow. The dance last night was pretty and colorful. Wore my black velvet and quite looked the part of the 'Duchess.' ... This sudden relaxation from business is somewhat strenuous. I have let go so completely that it is with some difficulty that I am keeping from collapse of energy. Effort and I have had a falling out."

Thursday. "Can it be believed? Slept until noon. Bridge last night with Mrs. Dierks and two ladies

IN JULY 1928 a meeting in London initiated plans for a British-American conference of musicians to convene in Lausanne in August the following year. Mrs. Clark's European trip described in her letters made it possible for her to attend the London planning meeting, for which she was appointed official representative for the United States. Subsequent reports regarding the Lausanne conclave reveal the significance of Mrs. Clark's contributions in the first international event of its kind, which was developed by a joint committee including Hubert Foss, Charles G. Hicks, Percy Scholes (chairman) representing the British, and Mrs. Clark, Franklin Dunham, Paul J. Weaver (chairman) for the United States. This story must be told later.

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from Brockton, Massachusetts. (There was) dancing for those who prance."

Friday. "During the storm, I was finally driven to remembering Mrs. Warner's remark that 'Sipping champagne on cracked ice is so comforting' and since then have become emancipated from the 18th Amendment to the extent of a little Italian wine at dinner for the stomach's sake."

Saturday. "Just lost a dollar on the horse race. Quite demoralized. Did the weekly wash this morning. All is peace. Been initiated today into the mysteries of Italian money. Brains all spilled out. Can't cope with it. Will just pay in good old U.S.A. Am reading my Baedeker and will try to be 'smart' when I see some of the wonders. A lady confided to me this morning when passing the shores of Africa, 'That is Chile over there,' and when I gently remembered that Chile used to be in South America, she reluctantly agreed. A gentleman gazing at the narrowness of the straits (about seven miles) and the nearness of Spain volunteered, 'I don't see how Dewey licked the Spaniards here.'"

Naples, Thursday, May 10, 1928.
 "Three days in Italy and already my vocabulary is beginning to limp. After getting through the customs, which was difficult for some, we were domiciled in our very beautiful hotel. We drove to the museum ... the statuary is most interesting. Much of the old work rescued from Pompeii is here. Then we drove out to the 'little Vesuvius' ... (where) the god Vulcan had his fires and (the location of) the entrance to Hades, where Orpheus went for Eurydice ... Next we went up the hill to Bertolini's Palace ... and then down to the hotel for a clean face (before) dinner at an outdoor restaurant. A quartet sang and played on violin, mandolin and guitar, *O Solo Mio, Santa Lucia*, etc. It was right down on the water front, and everybody was talking or singing like mad. (Next day) we had lunch at Signor Caruso's, relatives of our very own Caruso, and a delicious one it was. The very special Caruso wine was obtainable at a price and we were not bankrupt. A marvelous old church is there with a pulpit dating back to the 11th century. The afternoon brought us to Sorrento—heavenly spot. Our hotel, the Victoria, is where Caruso died. (Learned later this is an error. He went down to Naples.) Another day at Naples went into shopping. Then Rome, the Eternal City. Here ... we are running ourselves literally to rags trying to see the principal things in so short a time. We should have a week at least. The Forum today has been wonderful—the tomb of Caesar, the site of Mark Antony's oration, the grave of Romulus. The Colosseum yesterday was a dream come true. Relived my *Quo Vadis* and shrivelled up smaller every minute to see how very many things we think are modern were here centuries ago. St. Peter's is beyond words for beauty and magnificence ... We go to the Vatican galleries tomorrow morning and have an audience with the Pope ... The Pantheon is one of the most interesting places but it is awful that the

Continued on page 69



Rural School Music Missionary

By IRVING WOLFE

Charles A. Fullerton, pioneer in the development of a state-wide music program in the rural schools of Iowa, had much in common with Frances Elliott Clark to whom this issue is dedicated. The author, who at one time was closely associated with Mr. Fullerton's work in Iowa, is professor of music at the George Peabody College for Teachers, Nashville, Tennessee.

IT WAS A painful experience. The classroom teacher had been honest about her inability to sing. She had asked permission to skip the ten-minute music period which the schedule at the front of her neat one-room school indicated was due. She had not wanted to be exposed in her weak area before Dr. Macy Campbell and his visitors. After all, this was a "model school" where teachers in training observed and practiced, and Dr. Campbell was a renowned member of the Education Department of Iowa State Teachers College, author of pioneer articles and books on rural education. Today he had brought a very important visitor from the Australian Office of Education. And, what made it more embarrassing to this classroom hostess, he had brought along his colleague and staunch supporter of rural education, Charles A. Fullerton, head of the Music Department.

The children were bright and willing, but the singing was frightful. As Mr. Fullerton later explained the unfortunate state of this teacher to me, "The only time she hit the tune was when she crossed it!" This dynamic music educator could not forget her suffering or his own discomfort during that unmusical music lesson. As he thought about it, no doubt there were many teachers similarly handicapped and children were the losers. Something had to be done.

This was in 1914. A recent acquisition in the Fullerton home was a Victrola, a tall console model whose beautifully grained red mahogany case was fitted with "gold" keyhole and wind-up crank for the spring motor. The tone of the Victrola was heavenly as compared with the thin, in-a-box quality of the old Gramophone with its morning-glory horn and cylinder records. Truly a marvel of the age was this means of bringing the singing and playing of the greatest artists of the world to *one's own living room*, even in rural Iowa far from the great music centers. Through Watters Drug Company, local Victor dealer, Mr. Fullerton had obtained Red Seal recordings of Caruso, Homer, Gluck, Werrenrath, McCormack and others. Repeated hearings made great moments of opera and oratorio thoroughly familiar. The same was true of lieder and treasured folk songs.

Then it dawned on Mr. Fullerton. If the musical singing of one of these artists could only help the children in

the model school *really hear* some of the songs they were trying to sing, they might learn to sing like other children.

Immediately he wrote to his old acquaintance and fellow music supervisor, Frances Elliott Clark, telling her of his experience in the model school and asking her if a recording of *children's* songs might be made. Mrs. Clark had been music supervisor in Ottumwa, Iowa, and like Mr. Fullerton had come to Keokuk seven years earlier for that first independent gathering of school music teachers that was to become the Conference. Only recently had she moved to Camden, New Jersey, to guide the development of records for appreciation lessons and other school activities as a new function of the Victor Talking Machine Company.

To Mrs. Clark the idea of producing a record for singing experiments in Iowa was exciting. After auditioning several singers she selected a promising young student of Herbert Witherspoon, Olive Kline, whose true soprano quality and sympathetic interest in children seemed just right. Under Mrs. Clark's inspirational guidance Victor soon made the first record of children's songs chosen from the elementary school song book, *New Song Book and Music Reader*, published in 1910 by Fullerton and Gray. This 10 inch black label record, No. 17719 (75¢) included eleven songs; Jack in the Pulpit, In the Belfry, Corn Soldiers, Naming the Trees, The Squirrel, The Windmill, Riggetty Jig, The Singing School, Dancing Song, Dancing in May, and Mother Goose Lullaby.

As soon as the first record of songs was issued Mr. Fullerton experimented with its use in his college classes. Soon he showed all the teachers in county institute meetings how easy it was to achieve musical results by singing with the recording. With this new audio aid elementary teachers began to gain confidence in their ability to help children sing. The idea began spreading.

In the early twenties the county superintendent of Muscatine County schools, himself a good singer in his church choir, wanted all the children in his small elementary schools to have the delightful experience of singing together. He conceived of a chorus combining the singers from all his schools in the spring of 1922. He invited Mr. Fullerton to direct the chorus at the promo-

tion exercises when children completing the eighth grade work formally received their diplomas. Emmet county followed suit immediately.

Other county superintendents heard about the success of the Muscatine and Emmet county choruses and wanted similar experience for children of their own schools. Graduation day was a natural time for a festival when at year's end parents could witness the musical achievements of the schools. So it became the pattern to plan in the fall a group of ten to fifteen songs to be learned through the year with the help of the recordings and in the spring to present them as a festival program.

Two developments in 1925 fanned the growing movement to wildfire proportions. Mr. Fullerton brought out an elementary song book, "New Elementary Music," based largely on the use of recordings for singing, rhythmic development and listening activities. It was his concept that even the study of "theory" should grow out of real experience with music. In this same year electronic techniques were applied to the recording and playback process. This resulted in tremendous improvement in tone quality and the ease of combining singers with accompanying media when recording. Mrs. Clark and the RCA recording studios produced many improved materials for teaching which greatly enriched the quality of music experience for children throughout the land.

IF EVER a music educator was truly democratic in his efforts and ideals, Charles A. Fullerton was convincingly so. He wanted every child in every forgotten small school to have a chance to learn. At the same time he was a sensitive musician who directed glee clubs and choral societies in highly creditable performances of great music, repeatedly with great orchestras—The Thomas (which became the Chicago Symphony) the Minneapolis and the New York Philharmonic. It was natural that he wanted real musical values to be central in all music teaching, even for the young child. In retrospect it is easy to discern these two powerful drives in Mr. Fullerton's leadership throughout this movement—bringing the enrichment of music to every child and keeping the central focus on musical values. To illustrate the latter, he spoke in that 1907 Keokuk meeting on how to develop sight reading without sacrificing the *spirit* of the song.

Fired by this dual urge, Mr. Fullerton helped the teachers of rural schools in Iowa develop a remarkably effective means of motivation known as the "Choir Plan." The recording was the basis for learning the song, listening first, then singing every other phrase (for example, *listen* to 1st and 3rd, *sing* 2nd and 4th; then, when those phrases are easy to sing, exchange: sing 1st and 3rd, listen to 2nd and 4th). When alternate phrases were sung well, the group was ready to sing the whole song. When learned, the song could be sung with the recording or with piano accompaniment, or simply unaccompanied.

When the song was familiar through frequent singing for two or three weeks, each child was given an opportunity to sing the song individually with the recording. If he could sing the song like the singing of the record he gained membership in the choir for that song. By year's end if he held choir membership for all the songs in the choir list for the year, he could sing in the county chorus. If his tune was not wholly correct at the time of the test, his teacher encouraged him to listen very carefully while continuing to learn the song, and promised another audition when he thought his tune was right.

Notice that this was not a selective choir of the prettiest voices in the group. Instead every child whose tune and rhythm agreed with the recording was a choir member and the goal was to have every child in the choir. Notice, too, that the record from which the child learned the song later became the artistic and objective standard by which he gained membership in the choir.

IT WAS THIS writer's good fortune to be closely associated with Mr. Fullerton during the years when this phase of music education was developing, first as a student in his classes, then, after brief teaching in Kansas, as a member of his music faculty. By 1929 the requests for help in establishing the "Choir Plan" in county systems of schools were so pressing that the extension division of Iowa State Teachers College added to their staff a full-time extension specialist in music education. I was loaned from the music faculty for a year to fill the position. Working with the administrators, teachers and children of fifty-five counties, I learned more about music education and the needs of teacher education than would have been possible any other way. Most impor-

Marching activity with a Victor phonograph. Picture taken in 1915.



tant, the experience built up my faith in the classroom teacher and proved beyond doubt the child's inherent love of music.

About the use of recordings for classroom singing I must confess that I had held some very serious reservations that proved to be groundless. Those who have had firsthand experience may smile at my slowness here; but because some of these misunderstandings still persist, especially in the minds of highly trained musicians, I want to mention how my attitude was changed by broad contact with teachers and children in small schools.

Along with everyone else I had accepted the use of records for listening experiences and rhythms. I had discounted their use for singing because I thought (1) they were mechanical, displacing the teacher. Instead, the teacher focused attention on the "musicalness" of what was heard and consequently developed along with the children. I had thought (2) the concept of tonal beauty was limited by the quality of tone reproduced in the playback. True, but the focus on *listening* caused the child to pay attention to his own singing and to fit it with the singing of others in the group. When we think of it, careful listening while participating *always brings improvement* in music making. I had thought (3) learning from records would be parrot-like and stilted. I found that participating with recordings awakened the concept of expressiveness, of musical phrasing and of lilting rhythms at an appropriate tempo. I had thought quite vehemently that (4) learning with recordings killed the possibility of music *reading* because the child simply followed along by ear. Instead, the combination of seeing and hearing reinforced the child's realization of the real musical meanings of the score. While intelligently watching the score and singing with recordings does not automatically establish independent reading skill, obviously it helps the child to think of the score in terms of melodic and rhythmic ideas within the organized fabric of phrases that belong together. With purposeful guidance, the experience of learning many songs with the revealing help of musical recordings can result in *real* music reading skills.

Today the real values of recordings of children's songs are well understood by those who prepare materials for elementary education. All of the publishers of music series provide recordings of many songs from their books. Some of the records seem to be made for entertainment purposes rather than to reveal musical values but there are many for any purpose the teacher has in mind. Yet with all this abundance many educators still hold a limiting concept of the use of recordings. Recently a superintendent of schools in a large city, commenting on records I had helped to make, said, "They surely would be a help to the teacher who doesn't sing!"

Both Frances Elliott Clark and Charles A. Fullerton

sensed far greater values than this simple "crutch for the handicapped." Mr. Fullerton wanted the recording to exemplify the very best in tone quality, phrasing, good singing habits and general musicianship. And Mrs. Clark thought of the record as bringing the song in all its expressive meaning to the children in the classroom. She once told me how she suggested to Olive Kline when recording those first songs that she envision a class of children before her as she sang into the big end of the megaphone. When we reflect on the huge wooden tone concentrator used in those days before electrical pickup and amplification, we realize what inspired pioneers these were—Mrs. Clark in the production end and Mr. Fullerton in the field.

It would be wrong to leave the impression that Mr. Fullerton's work was limited to Iowa. He demonstrated his ideas and directed large choruses of children in all parts of the country, always with the idea of bringing music directly to the learner. On December 19, 1934, he wrote to Mrs. Clark concerning the excellence of a new recording sung by Olive Kline and Elsie Baker:

"That record creates atmosphere. I had about ten minutes in the general session at Huron, South Dakota, with two or three thousand teachers present. I had them listen to the first stanza, giving particular attention to the alto. Then I had them go through the alto once, listening part of the time, singing lightly part of the time. Later I had the entire audience almost whisper the alto with the phonograph. By this means we had everybody feel the phrasing of the song. Then with a piano we had the entire audience sing the parts. The musical spirit that was evident in the first presentation of the record seemed to control all of the singing. I believe I did more for introducing the artist element into mass singing in those ten minutes than I ever did in that length of time before. . . ."

On February 13th, 1935, he wrote again to Mrs. Clark about plans for new recordings:

"This new process of having children get the songs with all their musical flavor at the very outset furnishes such a basis for their musical development that it is practically irresistible. . . ."

"When Elsie Baker makes a record of 'O Rest in the Lord' and sings it as beautifully as she has, we consider that she is giving voice lessons to thousands of girls in the alto sections of glee clubs. In a very real sense these artists really come out here and live in these schools."

Such was the vision and spirit of these dedicated founders of MENC, truly pioneers in bringing music to children through recordings.

When we discover within 200 miles of Nashville, "the Athens of the South," several high schools with *no* music offerings or activities of any kind, and a whole county system of elementary schools without *any* children's song books new or old, we have to conclude that today, in the seventh decade of the 1900s, we still need the inspiration and idealism of Mother Clark and the missionary zeal of Charles A. Fullerton.



Dickinson County Choir, Spirit Lake, Iowa. The teacher who directed the choir was Irving Wolfe, author of this article. He stands in back row center of photograph.

Vignettes of Music Education History

CHARLES L. GARY

At five minutes before ten on Wednesday morning, April 10, 1907, a group of men and women were gathering in the Westminster Presbyterian Church in Keokuk, Iowa. Most of them were engaged in exchanging greetings and in light conversation. Toward the front of the room, a man and a woman had their heads together over some papers. The man seemed nervous and glanced alternately at his watch and at the late comers who were entering. Finally, a few minutes past the hour, he walked to the piano and struck a chord which broke up the conversational groups. When everyone had found a seat he began to speak.

"The Music Supervisors' Conference at Keokuk is now called to order," he said. "Unfortunately, Hamlin Cogswell of Indiana, Pennsylvania, president of the Department of Music of the National Education Association, has been prevented from attending by illness. Therefore, the vice-president, Mrs. Frances E. Clark of Milwaukee, will preside in his absence. Mrs. Clark."

"Thank you, Mr. Hayden," said the lady with whom he had been conferring. "And special thanks from all of us for calling us here to Keokuk. I am, of course, honored and pleased to preside in Mr. Cogswell's stead, but I should warn you that I have just been informed of my responsibility. And now I am going to call on Dr. Ezra B. Newcomb, pastor of this church, to open our meeting with a prayer."

Following this invocation, Mrs. Clark recognized Mr. W. A. Aldrich, superintendent of schools in Keokuk, who welcomed the participants in the conference on behalf of the schools and the citizens of the town. An auditing committee was appointed and then Mrs. Clark opened a discussion on making the conference a permanent body. It was decided by a vote to delay this matter until the Friday morning meeting. Mrs. Clark then introduced Miss Alys E. Bentley of Washington, D. C. who gave the first educational address of the program, demonstrating ways of getting young children to use their voices correctly.

* * * *

"It is now the appointed time for discussing the desirability of creating a permanent organization," Mrs. Clark announced on Friday morning after having appointed a committee on resolutions.

A number of people were immediately on their feet with proposals. Mr. A. J. Gantvoort and Miss Anna M.

Allen of Peoria were in favor of making the group a part of the N. E. A., but it was ruled that the body had no such authority. Mr. C. C. Birchard spoke in favor of an independent organization. A motion was finally made and carried that a permanent organization be formed but no agreement on plans for organization could be reached before time for a recess. When the meeting resumed, Mrs. Clark introduced T. P. Giddings of Oak Park, Illinois, who opened his talk on "The Child Voice" in a characteristic manner.

"In the good old times we hear so much about," he said, "they really seemed to know how to train voices. They had many fine singers. They had to be fine to get through the music they used. Nowadays, with our dramatic tendencies, if a person is able to 'holler' loud and long enough he is classed as a singer, and as such devastates his immediate vicinity. I like power as well as the next one, but it must be real, resonant power, for it pains me to hear the machinery of an overloaded voice, groaning and protesting, giving one the impression that a cylinder has run dry, or, as George Ade so aptly says: 'Her voice sounds as though she were too close to the phone.' The principal reason the old Italians . . ."



Frances Elliott Clark

On Friday afternoon the Girls' Glee Club from Carthage High School opened the program by singing Ferdinand Mohring's *Legends*. Then business was resumed and Herman Owen of Madison, Wisconsin, and Charlotte Field of Findlay, Ohio, were appointed members of a committee to report a form of organization. When they returned sometime later, they brought with them a constitution calling for an executive committee of nine members.

Under Mrs. Clark's direction an election of officers was held and a new organization was born.

Original officers: President, P. C. Hayden, Keokuk, Iowa; vice-president, C. H. Miller, Omaha, Nebraska; secretary, Stella Root, Springfield, Illinois; treasurer, E. B. Birge, Indianapolis, Indiana. Executive committee: Mrs. Frances E. Clark, Milwaukee, Wisconsin; Miss Jessie Clark, Wichita, Kansas; T. P. Giddings, Oak Park, Illinois; H. I. Owen, Madison, Wisconsin; Miss Birdie Alexander, Dallas, Texas.

Source: *School Music Monthly*, Vol. VIII, No. 34 (May-June, 1907).



Some Reflections

Atlantic City Convention in Retrospect

I WONDERED what it would be like—a big, national meeting and my first national. Would I feel lost? Would I be able to choose wisely the meetings I should attend? When the convention closed, as the final notes of Handel's *Zadok, the Priest* were sung and played by the All-Eastern Division Chorus and Orchestra, I had had my answers . . . A national meeting of the MENC is a truly memorable experience.

The above paragraph might well be enclosed within quotation marks, for it is in effect a composite direct quotation from a long conversation with three young music educators who participated in their first national meeting in Atlantic City.

"I attended my first national convention, in 1930 in Chicago," said a city supervisor of music. "I have been coming to nationals ever since, and from each meeting I have derived incalculable inspiration. The concept, musical calibre and organization of the 1960 program in Atlantic City were exceptional and, once more, I am grateful to our great organization and exceedingly proud to have been a part of it all these years."

The program in Atlantic City was put together according to a carefully thought-out plan. The primary objective was the presentation of general sessions, workshops, general and special committee and commission sessions, festival groups, which in total would reflect faithfully the current situation in music education. The

theme of the convention, "The Contemporary Scene in Music Education," was the result of many conferences and much deliberation among officers and members who recommended that the 1960 meeting needed to deal with major issues such as curriculum, contemporary music, the gifted child and international relations. In other words, the program was planned to deal with four specific needs, out of which evolved the theme. Too often, too much time is spent in searching for a theme before program content is decided upon. Experience has proved that the most meaningful themes are the result of program content, and not the springboard for the planning of program content.

The 1960 meeting involved as formidable organization as has ever been undertaken by the MENC, yet the actual schedule for the week was most uncomplicated. One had a feeling of "more air" in the program.

INASMUCH as there were some deliberate changes in the program format and organization as planned for the 1960 meeting, it might be well to review some of them:

(1) *Performing groups.* There were fewer performing groups than at any national convention in recent history. This was decided upon by the officers for two reasons: (a) School administrators are asking music educators to restrict the number of performing groups, from the standpoint of absence from school and distance

from convention host cities to whatever is actually necessary to serve the best interests of MENC meetings. (b) Performing groups should be given ample opportunity for good and appreciative audiences; therefore, at Atlantic City, every performing group was assured of a key spot on the program. By the same token, the timing of the performing groups assured all Conference members of opportunity to hear every concert. This feature brought much favorable comment.

(2) *Adequacy of time for exhibits.* Meetings of general and special committees and commissions were scheduled for a maximum of one and one-half hours followed by free periods when members visited exhibits—the largest in number at an MENC meeting, and most attractively displayed, thanks to the officers and members of the Music Industry Council. No official luncheon meetings were scheduled. This provided another free period, not only for the visitation of exhibits, but permitted members an opportunity for informal get-togethers.

(3) *The simplicity of the 1958-1960 committee and commission plan* contributed significantly to the feeling of "fair in the total program" which was commented on so favorably. The four level committees (elementary, junior high school, senior high school, and higher education) covered for the most part areas of general music, instrumental instruction and ensembles, vocal instruction and ensembles, band, orchestra, chorus, music literature, composition and theory.

There were some comments favoring the holding of more "how to do it" sessions in the future. In general, however, it seemed to be the impression that expansion in this direction should not be at the risk of returning to a pattern which would result in overcrowding of program and in not providing the best possible circumstances and situations for performing groups.

The Special Committees, thirteen in number, sponsored programs which dealt with accreditation, audiovisual equipment, materials and instruction, contemporary music, copyright law, exceptional children, general school administration, guiding principles for trade-pro-

fessional relations, international relations, music buildings, rooms and equipment, music in churches, string instruction, piano instruction and student membership.

(4) *Delegation of assignments* to auxiliary and associated organizations contributed very much to the simplicity of the program. Comment has already been made regarding the Music Industry Council of the MENC. The All-Eastern Division Chorus and All-Eastern Division Orchestra, which involved interscholastic music activities, were organized by the National Interscholastic Music Activities Commission of MENC. A concert hour was assigned to the National Association of College Wind and Percussion Instructors. A special session on Intonation was the responsibility of the College Band Directors National Association. All special sessions on string instruction were assigned to the American String Teachers Association. This type of planning not only resulted in some very effective programs, but also prevented duplication of programs planned by the parent organization, the MENC, as well as programs planned by the auxiliary, associated and cooperating organizations.

(5) *Delegation of assignment to the New Jersey Music Education Association.* The principal assignment of the New Jersey Music Education Association was the organization of the All-State Band, Orchestra and Chorus in a festival concert.

These, then, were some of the factors which accounted for the fact that the 1960 program was more streamlined as the result of preparations made over a two-year period.

IT WAS THIS SETTING that framed meetings on the four major topics of the convention with the principal theme The Contemporary Scene in: (a) Music in the Curriculum. (b) Contemporary Music in the Schools. (c) Music for the Gifted Child. (d) Music in International Relations.

(1) *Music in the Curriculum* was divided into three discussion groups (elementary, secondary, higher edu-

This picture and the one on the opposite page show portions of two typical scenes at the MENC biennial convention, Atlantic City, March, 1960—a general session audience and an exhibit hour. The Music Industry Council exposition was considered the most extensive and colorful in MENC history.



cation), programmed concurrently, in which participated members of the MENC curriculum commissions who prepared the original working papers, music educators who brought varying viewpoints, and administrators and representatives of liberal arts colleges. These discussion groups were planned not to solve problems, but to stimulate broad thinking about the questions pertinent to music education in today's curriculum.

An innovation was that there was no music at the curriculum discussion sessions. The sessions, scheduled on two successive days, attracted capacity audiences. A superintendent of schools who was in the audience on both days said, "The way these music educators are sitting down and talking things over among themselves and with their administrators makes a lot of sense to me. I wish this sort of thing could be carried on in every school system in the country." A former college president said he purposely went to the curriculum discussion group on higher education "to see what kind of balanced thinking was going on between music educators, representatives from the field of professional education and a humanist." His comment following the second meeting was, "These folks are not so far apart as I thought they were." From many, many Conference members came this expression: "We must have more of this kind of discussion—more time at our division, state and local meetings."

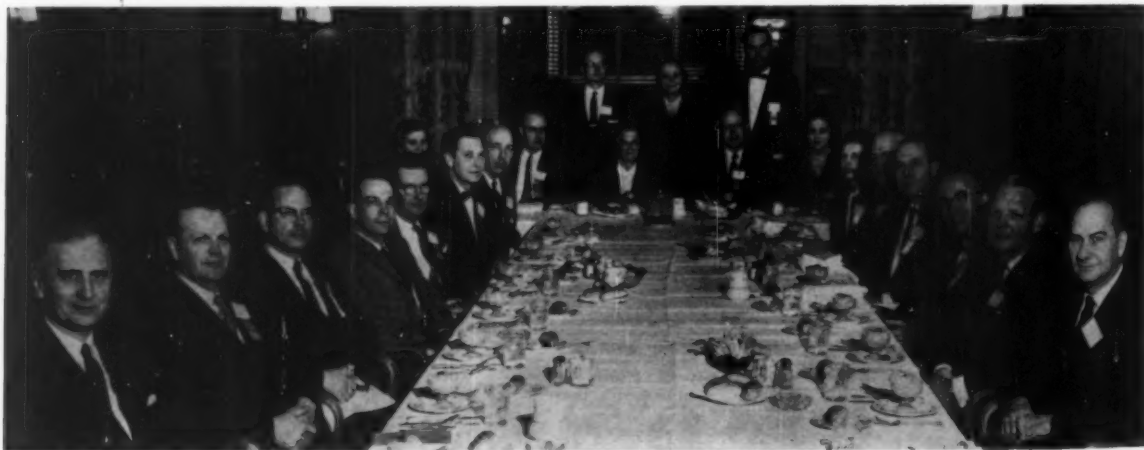
[A participant's commentary on this feature of the Atlantic City convention is supplied by the article by Frances M. Andrews in pages following.]

(2) *Contemporary Music in the Schools.* There was more contemporary music performed at Atlantic City than at any previous MENC meeting—in fact, contemporary music was featured.

On the day following the convention, one of the young composers of the Ford Foundation Project of the National Music Council said: "I have just finished the most wonderful week of my life." This was just one reaction representing not only the young composers but the established composers who came to the 1960 meeting in greater numbers than ever before.

At a meeting of the Board of Directors which was held during the Convention, the observation was made that as a result of the fortunate relationship the MENC had had with the Ford Foundation Project of the National Music Council, the contemporary composer and his music have really penetrated the bloodstream of music education. This aspect of the MENC 1960 meeting was history-making and it is safe to say that it will be looked back on many years from now as having been one of the most effective pioneer efforts in establishing contemporary music in a very real sense as an accepted part of music education. The fact that so many performing groups had already "caught the spirit" so to speak, and had prepared all-contemporary programs or programs with substantial portions of contemporary music, is noteworthy.

(3) *Music for the Gifted Child* was a natural area of interest decided upon for the 1960 meeting. An MENC Committee of the National Education Association has been working for several months on the preparation of a publication for the NEA on "Music for the Academically Talented." That this has been a challenging assignment there is no doubt. The Committee has had many questions to answer; is still seeking many answers. The purpose of the meeting on this subject in Atlantic City was to disseminate to the membership in attendance the many



MENC BOARD OF DIRECTORS AND EXECUTIVE COMMITTEE

Joint meeting at Atlantic City, with incoming members who are to take office July 1, 1960. Members who are to retire June 30, 1960 are indicated by asterisks (*). Members of new Executive Committee (1960-1962) are indicated by a diesis (§) preceding name. ♦ Around the table, left to right: Louis G. Wersen, member-at-large, Philadelphia, Pa.; Maurice C. Whitney, president, MENC Eastern Division, Glens Falls, N.Y.; §Frank D'Andrea, president, Northwest Division, Bellingham, Wash.; §David L. Wilmot, president, Southern Division, Tallahassee, Fla.; Earl E. Beach*, Executive Committee, Greenville, N.C.; §Harold C. Youngberg, member-at-large and Executive Committee, Oakland, Calif.; Fred Ohlendorf*, member-at-large, Long Beach, Calif.; Dorothy Regardie, MENC staff; William B. McBride*, first vice-president, Columbus, Ohio; Vanett Lawler, MENC Executive Secretary; §Karl D. Ernst, MENC president 1958-1960, first vice-president 1960-1962, Hayward, Calif.; Mary R. Tolbert*, second vice-president, Columbus, Ohio; Helen Hatter, MENC staff; §Clifton A. Burmeister, president, North Central Division, Evanston, Ill.; Wayne S. Hertz*, member-at-large, Ellensburg, Wash.; Robert E. Holmes, president, Western Division, Hollywood, Calif.; John T. Roberts, president, Southwestern Division, Denver, Colo.; G. Richard Hess*, president, Music Industry Council, Park Ridge, Ill. ♦ Standing at rear, left to right: §Allen P. Britton, MENC president-elect 1960-1962, Ann Arbor, Mich.; §Hazel B. Morgan, member-at-large-elect, Evanston, Ill.; §Alex H. Zimmerman, second vice-president-elect, San Diego, Calif. ♦ Not in picture: William R. Sur*, Executive Committee, East Lansing, Mich.; A. Verne Wilson*, Executive Committee, Portland, Ore.; Ralph Hess*, member-at-large, Phoenix, Ariz.; Theodore F. Normann, member-at-large, Seattle, Wash.; Al G. Wright*, president, National Interscholastic Music Activities Commission, Lafayette, Ind.; J. Milford Crabb, president-elect, NIMAC, Kansas City, Kan.; Ernest Farmer, president-elect, Music Industry Council, Delaware Water Gap, Pa.; Howard Hanson, member-at-large, Rochester, N.Y.; Paul Van Bodegraven, member-at-large-elect, New York City.

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knotty problems with which the Committee is confronted, and to report progress on the publication which it is expected will be available by the fall of 1960.

(4) *Music in International Relations* was evident everywhere in Atlantic City, with representatives from countries all over the world getting acquainted for the first time with each other and with music educators from the United States. It was a most profitable experience for all concerned.

THE FIRST GENERAL SESSION was dedicated to "Music in Canada." From the neighbor country came two exceptionally fine choirs, and from one of the universities of Canada came a distinguished speaker who gave an inspirational message.

At the interim meeting of the state presidents, held in Interlochen in August 1959, it was unanimously agreed that the 1960 meeting should emphasize General Music. An article on the subject by President Ernst and an inquiry in the January 1960 Music Educators Journal brought hundreds of replies. At the biennial State Presidents National Assembly in Atlantic City, a report of the replies to the inquiry was presented.

During the convention several sessions on General Music in other countries were presented, with demonstrations and lectures by some of the foreign music educators.

The overflow audiences at all of these sessions attested to the interest music educators in the United States have in the music education programs in other countries. Visitors were present from Austria, Canada, Chile, Germany, Indonesia, Korea, Panama, The Philippines, Rhodesia, Switzerland, Union of South Africa and the United Kingdom, as well as representatives from the Commonwealth of Puerto Rico and the Canal Zone. The Music

Educators National Conference is grateful to the Department of State of the United States, to the International Society for Music Education as well as to the governments of the nationals from other countries for making possible the attendance of so many foreign visitors.

At the MENC 1960 meeting, a business and professional meeting of the American Choral Directors Association was held on two days prior to the official opening of the convention. The National School Orchestra Association, now an associated organization of the MENC, also scheduled two business meetings.

AS ANOTHER BIENNium draws to a close, many, many people—administrators, teachers and students—can look back on their efforts for the 1960 meeting with tremendous satisfaction. The 1960 meeting was the largest in the history of the organization. Over 7000 teachers and students participated. These are the people who planned for and shared in the events described in the foregoing paragraphs. These are the people who are the President, the Board of Directors, the State Presidents National Assembly, the officers of the federated state music educators associations, the auxiliary, associated and cooperating organizations of the MENC, the general and special committees and commissions, the boards responsible for the MENC periodicals—the Music Educators Journal and the Journal of Research in Music Education—the Music Education Research Council, Council of Past Presidents, the National Council of State Editors, the National Council of State Supervisors of Music, and, *most important*—these are the people who are members and students of members everywhere.

These are the folks who made the 1960 meeting so memorable, so inspirational and so valuable; the folks it is a privilege to work with and for.—V.L.

ACHERISHED SYMBOL of office for all presidents of the Music Educators National Conference is the historic gavel made of wood taken from the old church in Keokuk, Iowa, where the organization was founded.

Prized and protected, the golden oak gavel is today kept at headquarters office, and is used only on most important occasions. The inscription reads:

Presented 1938 to M.E.N.C.
By Founders
Wood From First Meeting Place
Keokuk Church
1907

Frances Elliott Clark, always a careful custodian of MENC traditions, was largely responsible for having the gavel made. It was she who corresponded with the minister of the Westminster Presbyterian Church in Keokuk to secure suitable wood for the gavel from the old church when it was torn down in the late 1930s. Thaddeus P. Giddings, another ranking pioneer in music education, joined Mrs. Clark in making final decisions on the style, where and how the gavel was to be made and the wording of the inscription.



Karl D. Ernst, current president of the Music Educators National Conference (1958-1960), holds the historic gavel.

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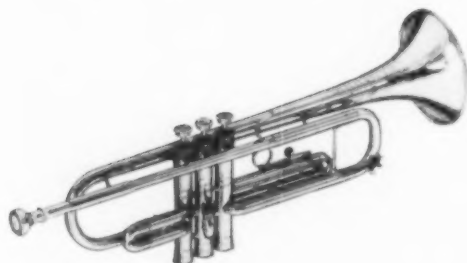
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We Are Born to Inquire...

MENC PANELS AT ATLANTIC CITY, NEW JERSEY, 1960:

A COMMENTARY

Frances M. Andrews

MICHEL DE MONTAIGNE (1533-1592) wrote, "We are born to inquire after truth; it belongs to a greater power to possess it." The recent panel on "The Contemporary Scene and the Music Curriculum in the Elementary School" (MENC, Atlantic City, New Jersey, March 18-19, 1960) vividly recalled this statement. For this panel, as well as other panels that constituted a major segment of the Conference effort to probe into the thematic topic, was charged with *inquiring* after truth as it appears in matters currently relevant to music education. The panels were urged to refrain from the emission of pat answers, easy solutions and agreeable, unanimous recipes for quick, fortuitous success; they were instructed instead to challenge audiences of intelligent, experienced music educators into thinking through for themselves topics and issues that had been identified preceding the conference by committees of prominent music educators.

This charge was a daring and refreshing challenge. Why? Simply because the average audience is assigned, traditionally, a passive spectator role, thinking and feeling mightily, perhaps, but denied even the simple release of the baseball fan who may boo or shout catcalls at umpire or players. The result of this passivity has been to drive vital discussion out of major meeting sessions and into hotel rooms where "buzz sessions" continue on and on into the smoke-filled night, and where most participants reaffirm with strenuous energy only what they already knew (or believed they knew) before attendance at the sessions.

Panels are the darlings of program committees. Consequently, each of us has attended many, been bored by most, and stimulated by a few—mighty few. The reason is often self-evident. Panelists are chosen either because they are, to some degree, experts, or because the hour of the meeting draws on apace and the chairman is desperate. In either case, panelists habitually express strong opinions in no uncertain terms, being careful, nonetheless, to maintain a polite, hands-off policy toward each other's utterances. This gracious consideration is touching to witness and often dull to extinction; ready-packed, deep-freeze opinions and answers may reinforce what listeners already believe, but lack the power and vitality necessary to prod individuals into personal reflection upon issues

and solutions. Dissident exchanges between panelists have been the exception; any disagreement verging on acerbity is avoided like the plague.

Yet may it not be this very acerbity, this stout willingness to discuss to the point of spirited divergence, that causes alert listeners to shake loose from overfamiliarity with a limited number of worn ideas and plunge into strange waters, from which new and rewarding concepts, insights, knowledge and skill may develop? Why do we need to be told what we already know, *when what we need is introduction to the unknown?* This latter introduction has been the aim of every thinking teacher since time began. Yet educators are all too often subjected to re-treaded versions of the same old issues, and are carefully protected from entering deep, strange, unfamiliar waters where they may have to sink or swim for themselves. They are handed facile, glib answers that make it all sound easy when, actually, there is no easy solution to any issue or problem of depth. A free discussion, let-the-chips-fall-where-they-may panel requires audacity and courage from panelists and audience alike, but it may be the very trigger requisite to stimulating individual thought and analysis rather than piecemeal acceptance of an "expert's" opinion. One Richard Rumbold is quoted in Macaulay's *History of England* as having said, in 1685: "I never could believe that Providence had sent a few men into the world, ready booted and spurred to ride, and millions ready saddled and bridled to be ridden." These were dangerous words, for in 1685 the masses were scarcely encouraged to voice their opinions, thoughts, and feelings! In fact, Rumbold's moment of truth occurred as he was about to pay dearly for its purchase—he was on the scaffold.

But what about 1960? The roll call of nations shows that we in the USA are fortunate: freedom of opinion and speech exist as our birthright. The significant question is, however, (and it was inherent in the structure of the MENC 1960 panels) do we wish to *exercise* this birthright? Or is it too temptingly easy to run with the pack and accept readymade opinions and ideas?

THIS WRITER can attempt only an informal evaluation of audience reaction to the Elementary Music Panel in answer to the foregoing question. The audience was intently interested in the panel and its dynamics, and engaged in lively exchange of viewpoints. It was noticed that many members of the audience sat on the edge of their chairs—and this for long periods of time. Audience participation was extensive; more than one individual called for recognition when the opportunity

[The author, professor of Music Education, The Pennsylvania State University, University Park, Pennsylvania, a member of the MEJ Editorial Board, was one of the two panelists representing the "Music Educator Viewpoint" in the special session at the Atlantic City MENC convention, "The Contemporary Scene and the Music Curriculum in the Elementary School."]



THIS SYMBOL WILL MAKE CLARINET HISTORY



"I would like to stress the importance of the intrinsic value of the instruments, as we should not forget that, above all, a musical instrument owes its superiority to its technical qualities, emission, sonority and tuning. Anything else is uniquely of the commercial and fictitious domain, and often risks, in spite of the inanities with which it may be seasoned, of not lasting very long."

— LEON LEBLANC.

First Prize, Paris Conservatory—President, G. Leblanc, Paris.

presented itself, and frequently five or six persons, possibly more, were asking for recognition.

As further indication that the exchange of divergent opinions was exciting and thought-provoking, the moderator noted that after the session was formally concluded, many members of the audience gathered in informal discussion groups here and there around the room, or around individual panel members. The only factor that dispersed these informal buzz sessions was the necessity for clearing the room to allow for the next scheduled meeting. Even then, panelists were followed into the hall by persons wishing to make further commentary. Later, panelists were buttonholed as they went their various ways around the convention, both reactions and opinions being offered freely by audience members who had been so caught up in the dynamics of the session that they felt they must express themselves. Most of these reactions were favorable. It was noted, however, that a few individuals confused the divergent opinions voiced by panel members with actual personality clashes, or tended to identify themselves with one or two panel members so vehemently that objectivity analysis was precluded.

Certain members of the audience who were not acquainted with the panel's announced technique made the error of concluding that the discussion of divergent views was a waste of time. The fact is that what happens on a panel is only significant as it functions later in terms of moving the audience toward desirable thought and action. Thus, like certain areas of the school program, it is measurable solely in terms of what happens to people *after* (sometimes long after) the panel concludes its session. In an age where creative thinking is at a premium, where original ideas are so rare they are often pilfered, where brainpicking sometimes masquerades as research in the competition for "new" contributions, the value of sessions such as the one described may need explanation, but surely, for the astute observer, no defense. But, as Leland Stowe writes in *They Shall Not Sleep*, it is much

easier to get an American to tinker with anything he can put his hands on than with an abstract idea. Perhaps this is another way of saying that we have been taking our birthright—freedom of thought and expression—for granted.

Samples of comments made by the audience, and answers given by one panel member, follow:

COMMENT

They didn't get anywhere.

The different viewpoints were confusing.

I'm on your side! Give them ———!

No answers were given.

The panelists needled each other, and the moderator needled the panelists.

ANSWER

They weren't supposed to—you were!

Good. Organization and analysis of these viewpoints lead to new insights.

Who?

Perhaps not, but do-it-yourself thought materials were free for the taking. Did you get yours?

Yes. This was part of the technique. It created openings for various participants. The sharper the needle, the sharper the answer.

Thus it is hoped that considering and "tinkering with" the abstract ideas expressed by the MENC panels on "The Contemporary Scene and the Music Curriculum" may lead, eventually, to desirable changes and improvement in the musical experiences offered by our schools. This would be the final evidence of success for President Karl Ernst, whose concept of the panel structure and function broke with tradition to instigate something more vital and forceful. Surely some of the young music educators who evidenced such interest in the 1960 discussions will be among the professional leaders of tomorrow. Perhaps we may hope, even, that certain of these individuals will have gained their leadership, at least in part, through a spark engendered or fanned to life by the 1960 MENC panel process.



CURRICULUM STUDY BRIEFING

Karl D. Ernst, MENC president, met with panelists and moderators to discuss the purposes and aims of the curriculum study sessions at the Atlantic City MENC Convention. ♦ From left to right, first row: Charles Bish, Washington, D.C.; Wiley L. Housewright, Tallahassee, Florida; Eleanor Tipton, Philadelphia, Pennsylvania; President Ernst. ♦ Second Row: John Hope Franklin, Brooklyn, New York; Thomas Gorton, Lawrence, Kansas. ♦ Third Row: Frances Andrews, University Park, Pennsylvania; Mary R. Tolbert, Columbus, Ohio; Burd Stover, Scarsdale, New York. ♦ Fourth row: J. Milford Crabb, Kansas City, Kansas; M. Orville Johnson, Independence, Missouri; Robert C. Schupp, Raytown, Missouri; Randall Rockhill, Renton, Washington; Harold C. Youngberg, Oakland, California. ♦ Fifth row: Robert W. Milton, Kansas City, Missouri; William M. Lamers, Milwaukee, Wisconsin; Rodney Tillman, Rockville, Maryland; Mary Val Marsh, Beverly Hills, California; Jess C. Rose, Prairie Village, Kansas. ♦ Sixth row: Roberta McLaughlin, Los Angeles, California.

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Dept. H

The Place of Music in Basic Education

Joseph Kerman

Mr. Kerman is associate professor of music, University of California, Berkeley. His article on music is one of the chapters by eighteen authors in the book, "The Case for Basic Education," edited by James D. Koerner, and sponsored by the Council for Basic Education. Published by Atlantic Monthly Press—Little, Brown and Company. (Copyright 1959, Council for Basic Education.)

RECENT PRESSURE in favor of basic education and against "frill" courses has somewhat agitated those concerned with high school music. Attacks have capitalized on the fact that although music is well entrenched in the schools, its role in secondary education has never been quite securely rationalized. This role should be continually under assessment. The first thing to make clear is that music, properly understood, is not a "frill" in the company of cookery, driver education, and the like, but a "basic" together with mathematics, languages, history and literature.

These black-and-white terms are not the most meaningful, certainly, and we could wish that they did not stick so fast to our subject. However, there may be some virtue in putting the case blatantly as a start, before shading off into more subtle grays. The case rests on the idea that the schools should do more than simply teach the student how to read, write and reason. Secondary education, we believe today, should go some considerable way towards acquainting the student with his civilization. It therefore should include the form and evolution of American institutions, history, languages, sciences and the arts as well. The student can gain no comprehensive insight into Western culture without a serious introduction to imaginative literature, the visual arts and music.

For the arts occupy a special, important area in what we loosely call our heritage. Like the scientist, the artist deals with experience and tells about it. But unlike the scientist, he is not primarily concerned with observation or speculation; in the work of art, he expresses his reaction to experience, articulating and conveying to others his sense of what it feels like to be alive. We speak correctly enough of the "message" of a great symphony, even though it is a message that we cannot write on a telegraph form. And though a book of poetry does not give us factual information as a textbook does, nonetheless it conveys a definite attitude, or mood, or interpretation set down by the poet. Art, then, is the depository of a kind of knowledge—knowledge not of things and

ideas but of emotional and spiritual states. To spread this knowledge is part of the business of basic education.

Philosophies of art differ, but respect for the fundamental seriousness of art, along such lines as suggested in the above paragraph, distinguishes all modern thinking on the subject. No longer do we hear much talk of art as merely amusement or recreation, or as some frill of society. A striking sign of this modern revaluation is the steady inclusion of the arts into the so-called liberal curricula of the universities of Europe, England and America over the past hundred years. That music and the visual arts have taken their place alongside literature is also a relatively new development. According to a sort of artistic general field theory, it is thought that the poet expresses his vision through words, the painter through visual forms, and the composer through a complex organization of time by sounds. In their individual ways, the quartets of Beethoven and the paintings of Michelangelo comment on life as profoundly as the plays of Shakespeare.

ART IS ALSO PRECIOUS as self-expression or as personal solace; undoubtedly so. But as far as educational theory is concerned, these aspects are secondary. The important fact is that art *tells* something vital about man, his problems and possibilities, and his modes of response. Consequently we do not judge a man educated if he is ignorant of the arts; and we may as well accept the responsibility of this judgment. Courses in literature, visual art and music should be required, not elective, in all secondary schools. The conduct of such courses should be in principle the same. They should expose students to the great works of art; they should explain artistic techniques and principles as specifically as possible; they should train and encourage students in imaginative response.

At this point, however, those who know the field are clamoring with skeptical questions. Can people be taught to understand music who do not play instruments or sing? Does cultivation of the imagination belong to the sec-

ondary level? And to get right down to earth, how in practice is such instruction actually carried out? This last question has been answered obliquely but devastatingly in a recent cartoon, which shows a football coach chewing out a large, very agreeable-looking, but obviously distressed player. "Math or languages I could understand," the coach is saying, "but great Scott, man, no one in the history of the school has ever flunked music appreciation!" Let us drop the subject here for just a moment—not at all to retreat, but to get at it from another standpoint.

MOST PEOPLE, if asked about high school music, probably think first of the band and the chorus: the public embodiments of musical performance. Now obviously, the more playing and singing in the schools, the better. The more children taught to paint, to play, and to try their hand at verse, the richer our potential cultural life. High school music instruction is usually geared closely, indeed too closely, to the needs of the school performing groups; and while these groups (especially bands) often loom disproportionately large in the total music program, it is hard to see how anyone would wish to deny them a place, on an elective or extracurricular basis. What is involved here is not basic education, but training in performing skills, recreation, and to an extent self-expression, for a minority of students with special talent and interest.

But do we not come to understand music through participation in groups; is not such participation, indeed, the best way to foster true appreciation? This argument—learning through "doing"—has a familiar, hollow ring. The fact is that an instrumentalist playing his part in a band may have hardly any impression, let alone comprehension, of the total work of art to which he is contributing a detail. If a good high school orchestra were to devote half a term to Beethoven's *Pastoral* Symphony, the trombonists would find themselves playing a row of just nine long slow notes, in the fourth movement, and nothing more! An extreme example, perhaps; yet even instrumentalists with important parts to play can remain amazingly obtuse—as was brought home to me recently when lecturing on this very symphony to a fashionable ladies' group. Rather than discussing birds,

peasants, centaurs or centaurettes, I tried to show how Beethoven creates an illusion of peace and felicity by using very few harmonic changes, that is to say, by restricting movement in the bass instruments, which hold on to long "drone" notes in a quite extraordinary way. Among the ladies who came up to speak to me afterwards was a cellist in the local community orchestra, which was about to perform the piece in a concert. I said half-apologetically that my remarks must have seemed very elementary to her. She gave me a blank stare; though she had spent rehearsal after rehearsal droning away, it never once occurred to her that her cello part had anything to do with the artistic individuality and beauty of the *Pastoral* Symphony.

A good teacher, to be sure, can combine relevant instruction with group performance. It is also true that choral singing brings one closer to the music than playing a part in a band. But the most disturbing feature of all is the low quality of most music performed in the schools. When we observe that bad music will do as well as great music, it is time to take a hard look at the true, practical, commanding values behind high school music groups—values to which musical quality is irrelevant, apparently. These values are three, I think. First and most honorable, performing organizations furnish excellent pre-professional training. Second, they constitute non-aggressive group activities of a richly satisfying, socially approved nature. Third, they provide welcome public adjuncts to academic and athletic ceremonies.

None of these values, not even the first, is the concern of basic education. "Doing" is no more the equivalent of "learning" in music than in any other field.

ALL OF WHICH bears directly on our central problem, teaching music—that is, teaching an understanding of the art, as distinct from teaching instruments or voice. If it is true that performing skill provides no guarantee of musical insight for the student, it is just as true for the teacher; a band trombonist will not necessarily expound Beethoven any better than a TV actor might be expected to expound Shakespeare. The most that can be said is that a student who plays is good and ready to understand music, and that a teacher who plays has the initial equipment to teach music as it should be taught. But to be a fine player is only the beginning. The teacher must be a player with a particular slant and particular training; he must always seek the essence and quality of music, over and above ways to make it succeed in performance. He must be able to analyze and to compose,¹ and know well the history and repertory of music, as well as critical attitudes towards it.

It has been necessary to touch on the qualifications of a music teacher, because it is futile, even dangerous, to speak up for "music appreciation" without indicating what should be taught, and therefore, what manner of person should teach it. For as that cartoonist knows, the subject is in thoroughly bad odor; this on account of

¹In general, composers would make excellent school music teachers. Nor is this out of the realm of possibility. The National Music Council and the Ford Foundation have now instituted an experimental program whereby a young composer if selected receives about \$5,000 a year to write special music for high school performing groups, in a particular school system to which he is assigned. Further experiments are needed in special certification for the composer, to have him actually teach in the schools. He will compose anyway. At least he will if the Foundation provides a living wage so that he does not have to pick peaches in his spare time.

NOTE TO STUDENT MEMBERS

The next installment (June-July 1960) of the Collegiate Newsletter will conclude the reports for the current school year. If you wish to have your chapter represented, be sure to see that material is sent promptly to the student membership secretary, MENC, 1201 16th Street N.W., Washington 6, D. C.

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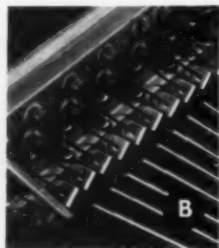
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college courses and adult education lectures as much as high school "General Music" programs. Often what passes as music appreciation is talk about musicians' lives and loves, mental pictures stimulated by unlucky symphony titles, bouts of undifferentiated enthusiasm, and long sleepy stretches of record playing. In advocating music appreciation for the schools, I definitely do not have this in mind, nor probably does anyone else. The student can and must listen closely to musical phraseology, movement, harmony, and texture. He must gauge the emotional implications of various musical devices, once he has learned to distinguish them. He can be drilled and tested and flunked. He can be trained to discern style, form, and effect in music, and to verbalize his discernment, just as he can in painting and literature.

By graduation the student should know such great composers as Bach, Beethoven, Verdi, and Stravinsky; not only their names and the kind of sounds they produce, but also (if I may use the term) the rhetoric employed by each. To this end, as suggested above, the student must take account of certain technicalities, analogous to meter, metaphor, and verse form in his literary studies. It is important to stress that musical elements, far from being the sole property of people who read and play music, are actually available to all who will attend. In a few hours, a student can be taught just by careful listening enough harmony to open up unimagined dimensions of appreciation. Music is a universal art, composed not only for players but for listeners, not for the special few but for all—that, exactly, is why it is a basic subject. Any aspect of art so "technical" that it cannot be con-

veyed to the non-expert is, to put it flatly, suspect. As Roger Sessions has insisted, the basic facts of music are "human gestures," expressed in notes and rhythms and tunes, and it is on this basic level that music must be taught.

Of course, to say that music is for all is not to say that all will grasp it equally well. Human beings differ in sensitivity to artistic communication, and in sensitivity to sound, just as they do in natural talent for languages or mathematics. However, "tone-deaf" children are no more numerous than children with mental blocks about numbers; and mathematics is not ruled an elective. If everyone needs and deserves an understanding of the arts, then everyone needs and deserves to apply himself to the apprehension of art's methods and meanings.

In summary: the arts as we regard them today are basic to our heritage, and should form a required part of the school curriculum. Music appreciation can be taught seriously and specifically, on the same terms as imaginative literature, if the teacher cares mainly about the spirit of music, rather than about its execution. And to meet one last unanswered question: the secondary level is surely where this kind of instruction belongs. I imagine that any one of us who loves poetry, painting, or music can trace that love back, with nostalgic clarity, to certain discoveries or experiences in our teens. At that time of life the young person comes into his own, in full tilt with the adult world. At that time, not sooner or later, he most needs and deserves guidance in the realm of art, just as certainly as in matters of the intellect.

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Student Conductors for High Schools

A Musical Resource

James F. Murphy

APPARENTLY there is a market for conductors in America. Should anyone question this assertion we can reply that, according to Ross Parmenter writing in the *New York Times* of August 30, 1959, "There are now more orchestral posts (conductor) than there are trained people to fill them."

This article concerns a somewhat untapped resource in music—student conductors. A course for conductors is now offered as an elective to qualified juniors at one of the special academic high schools under the jurisdiction of New York City's Board of Education.

Qualifications for admittance to the class include a record of high musical scholarship and evidence of maturity. Students who distinguish themselves by the end of the twenty-week term, are usually chosen to conduct in the opening exercises of the weekly assembly program the following term. Because of the fine training received, such students enjoy a priority consideration in the event a teacher of one of the performing groups should choose to include student conductors at concerts.

Observable results are so favorable in this New York City school, that a conducting course for young musicians is recommended for adoption in the general high school curriculum (private or public institutions) throughout the land. Able but formerly reticent teenagers blossom into respected leaders—confident and poised before a group. Other values accrue. The teacher recruitment program is aided. Future teachers, community leaders, and perhaps professional careers as

conductors may be developed through this basic training.

How such a course may be adapted elsewhere is rather difficult to suggest without knowledge of specific school situations. As a practical guide, however, for those interested in starting such a course, here is an overview of content supplemented by some random suggestions.

First of all, the course is broad in scope and practical in nature. The classes average thirty students who meet five times a week in forty-five minute periods. Students receive many opportunities to conduct their peers. Membership is derived from both voice and instrumental majors. The course is planned to give experience in two phases—vocal or choral, and instrumental or orchestral.

Overview of the Course Content

Phase I. An introduction and orientation is afforded by a brief historical review of the role of the conductor from earliest times. The attributes and qualifications are decided in open classroom discussion. Readings are suggested and notebooks recommended to keep account of conducting skills viewed at concerts or other events where a conductor functions.

Phase II. Under teacher guidance, the class analyzes and studies the salient features of a good, appropriate beat—preparation, start, character, phrasing, and termination or cut-off. Strength or its opposite is conveyed through the relationship of distance maintained between the body and the hands. Facial expression as a legitimate aspect of conducting, bearing, stance, ease of body rotation in cuing large portions of the group, and miscellaneous other topics are clearly discussed. The standard beat patterns and their subdivisions are graphical-

ly described on the blackboard and demonstrated in space.

It is recommended that the baton not be used in this early stage of progress. This recommendation is not a mere whim, for in a real sense conducting requires that the leader "play" the chorus or orchestra as the case may be. Until this concept emerges so that the hands manifest a desirable sensitivity, the baton should be put aside.

Phase III. Following an individual approach, the teacher circulates among the students as they practice the beat of four-four or three-four meter. The students are helped to correct awkward management of arms and hands. Wrists held too loosely, poor posture and other such considerations are remedied. Individuals rise to "conduct" a piano rendition of "The Star-Spangled Banner" or the school song. Students are encouraged to give constructive criticism.

Phase IV. Having seated the students according to voice classification, the teacher explains his procedure as he leads several rehearsals of a Bach chorale. Cause and effect are carefully analyzed and questions are answered.

Pertinent topics are analyzed, discussed and evaluated according to the dictates of good musical tradition. Among these subjects are musical structure, harmonic mood coloring, intonation and rhythm problems and their solutions, the handling of *fermati*, projection of phrase groups in relation to the whole, balancing primary and secondary thematic, nuances, dynamics, tempo, diction as related to song, blending, balancing, breathing and the like.

Phase V. Next, several volunteer students take turns trying to reproduce some of the results observed in the teacher-led rehearsal-demon-

[James F. Murphy is currently on the faculty of the High School of Music and Art in New York City, and is choral conductor at Albertus Magnus College in New Haven, Connecticut, and of the Nurses Chorus at the Long Island College Hospital, Brooklyn, New York. During the summers of 1956 and 1957, Mr. Murphy was guest lecturer and conductor of the Clinic Orchestra at the University of Indiana.]

strations. Those next in turn prepare themselves by "conducting" from behind the class. Each successor tries to improve upon the results attained by his predecessor. Positive and negative criticisms are offered by the class following each trial. Later in the term, when a fair degree of conducting skill has developed, the class is instructed by the teacher to refrain from any entry indicated by the score unless cued by the student conductor. This stringent measure emphasizes the importance of having the score in one's head rather than the reverse.



This picture shows an actual rehearsal of the student conductor class at the High School of Music and Art. Mr. Murphy observes from the piano. (Photo by Darve Studios, New York)

Phase VI. Now comes a transition to the instrumental phase. The mechanics of orchestral organization are studied, with students assigned to chair and stand committees to prepare the room before rehearsals. Other students learn the requirements for a good librarian—the care and repair of scores, systematizing, distribution and collection. Various topics connected with orchestral rehearsals are discussed. These include:

- Underlining salient aspects of the score such as entries, dynamics, etc.
- Interlocking similar rhythmic and melodic sections.
- Brevity in verbal corrections.
- Reduction of strain on the orchestra near concert time.
- Techniques for prying players from the score so that they watch the conductor more closely and more constantly.
- Instrumental sequence in creating crescendo or decrescendo.

Metronome markings and gradations from: largo, larghetto, adagio, andante, allegro, presto.

The value of the whole personality as a direction agent.

Combating bathos following intensive preparation for a concert.

Articulation of instruments—individually and as of families; bowing for uniformity and tonal unity; breath control for phrasing and dynamics; management of special and mass effects.

Phase VII. Students have many opportunities to conduct from such instrumental scores as the concerti grossi of Handel, the *Double Concerto for Two Solo Violins and*

earn extra credit. Verbal expression is thus encouraged, and music appreciation is deepened.

Suggestions for an Adaption of the Course

Train a student conductor as song leader in the opening exercises of your assembly program. This will require intensive coaching.

Let the student direct the singing of "America," or your school song. An element of surprise can be achieved by avoiding an introductory ceremony that might weaken the dramatic effect.

The interest following a successful debut will help you introduce the possibilities of incorporating a course for student conductors in your curriculum. Perhaps you might begin such a course as a club activity.

Invite noted musicians to address the club. Have a question and answer period.

By a variety of means which will suggest themselves according to the local situation, fan the interest of your students in obtaining a conducting course until one materializes.

Enlist the aid of your PTA and of your Band and Orchestra Parents Association.

Allocate part of the regular rehearsal period to provide a laboratory for training student conductors. Train leaders to conduct sectional rehearsals.

Draw the attention of your principal to the possibilities of this program; discuss ways and means.

Create opportunities where your student conductors may perform, such as public gatherings, church and other community activities.

Train a student conductor for your alumni orchestra.

Conclusion

Excellence in conducting is surely an exacting accomplishment which requires exhaustive study and dedication. Basic training received during a period of twenty weeks or many times twenty weeks will not produce a superlative conductor. The training outlined here, however, can prove invaluable.

Sir Henry Wood in his excellent book* states that it may well be true that "... the art of conducting cannot be taught ... by the written word ... the art of conducting cannot be taught unless the student can face a complete orchestra, with an experienced conductor by his side to watch every movement of the baton and gesture, and to tell him why certain things do not come off. How the young beginner is to obtain this practical ... experience is a problem difficult to solve."

**About Conducting*, Sylvan Press, London 1945 ("Proms" Edition) p. 13.

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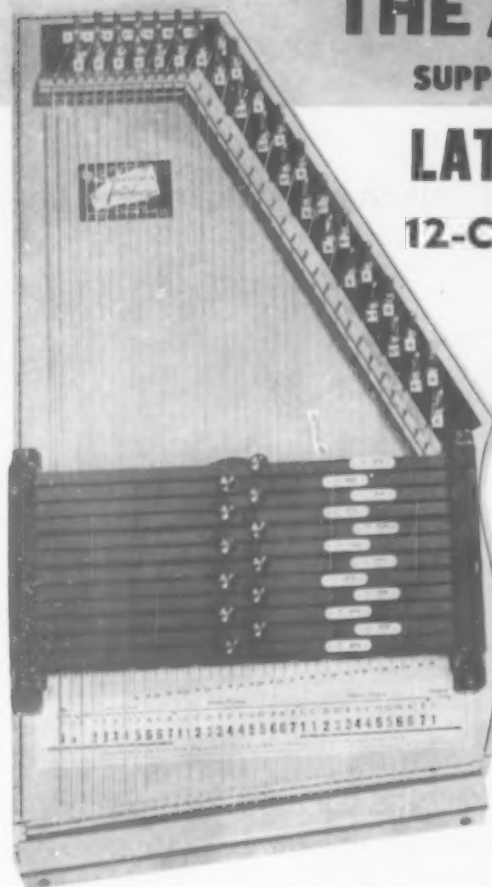
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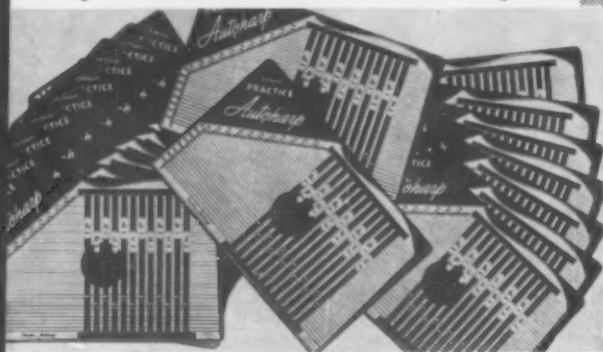


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Toward Real Musical Literacy

Stuart J. Ling

ONE OF THE professional advantages of going on leave is that it affords an opportunity to look at one's life from a distance, so to speak. Things appear somewhat different away from familiar surroundings, routines, and pressures. In this particular city, Vienna, I cannot help asking myself just what it is that we American music educators are trying to do.

This same question has been presented to me by Europeans who are curious about us and our way of doing things. In reply, I point with pride to our modern educational plants and to our mass participation in choral and instrumental programs—and my European friends seem genuinely impressed. In fact there is in Europe a certain degree of imitation of our program. Down underneath, however, I ask myself many more questions than I can answer.

In the face of the European's deep-rooted love of great music, it is difficult to feel complete satisfaction concerning our own program at home. When you see people in ragged clothing standing in line for opera tickets, and hear their critical comparisons of performances, you wonder how they came by this evident love for, and understanding of music. When you learn that many people prefer to spend their money for concerts and operas rather than for clothing or modern conveniences, then you know that you are face to face with a *true* love of music.

I am not sure that we are nurturing, in the hearts of our students, this kind of desire for good music. I have also become somewhat dubious as to how well our American music education program would stand up under the close scrutiny of those who would pare education to the "essentials". If music deserves its place in the schools as an *art* form and not merely as a skill, it must give the student a solid background in the art. Such a background will help to develop the kind of love for music that produces a more intelligent and enthusiastic consumer. In order to appreciate an art form one must be able to render judgments. Art is at its worst when it is completely passive. Judgments require knowledge and experience. We can furnish these in the schools.

How much good music do our students *really* know by the time they are graduated from high school? How much does the average college graduate know about music? How many symphonies, operas, chamber works, master choral works, and so on, do they know from performance or other similar concentrated study? In the same sense how much music does the average music teacher *really* know?

It is the same old story. One must begin with the small child. Some years ago Katherine Scott Taylor* wrote in the MUSIC EDUCATORS JOURNAL about playing Haydn quartets for small migrant children who very soon

came to love this music and to request it when it was not played. Such an attitude toward good music can begin in the home. With some degree of regularity one needs only to play records of a Haydn quartet, Mozart symphony, Beethoven concerto, or the Trapp family, instead of the usual radio or TV fare. This is probably asking too much overnight, so we must be satisfied to begin in the kindergarten. Here we can give them good music, and plenty of it. Good nursery rhyme tunes (from folk literature), good music for rhythmic activities (such as is found in Dorothy Hughes' *Rhythmic Games and Dances*), good Christmas songs and carols of all nations, good folksongs of all types, and good music for listening. The theory is sound. If children are surrounded by good music they will accept it and like it. Of course there is no guarantee that they will resist rock 'n' roll (or its equivalent) during the "years of conformity," but once through that troublesome time they will return to the more durable if it is a significant part of their experience. Right here it would be easy to move into a discussion of aesthetics, debating the definition of *good* music; rather let us be satisfied to describe the "*durable*" as the music of the master composers. There is no effective argument against using their music, and the use of it demands no apology.

One cannot achieve familiarity with good music by sandwiching it in between layers of cheap, uninspired trash. The child will not grow to love the symphony that is apologetically introduced to break the routine of the customary singing lesson. Good music must be presented regularly and enthusiastically by a teacher who knows music.

Right here, I think, is the crux of the problem. Where in America does the prospective music teacher hear enough good music so that he can honestly feel that he knows it? At home? On radio or TV? In church? In high school? In college?

If you can answer "yes" to any of the above you are considerably ahead of the pack. If you can answer all in the affirmative, you are probably a professor of music history or a conductor of a major orchestra.

Imagine how much could be accomplished toward the goal of a musically intelligent population if, for twelve years, our children were continually exposed to good music. The results would spill over into every area of musical performance. Adults with such a background would refuse to tolerate a steady diet of musical junk on radio and TV. They would fill the ears of their children with good music at home. The caliber of church music would improve. Concert artists would think twice before watering down their programs for small-town consumption. College teachers of music history would not be required to accomplish the impossible feat of cramming into the ears of music students in one year all of the music which they should have known before they graduated from high school. The resulting music teach-

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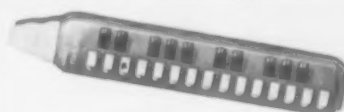
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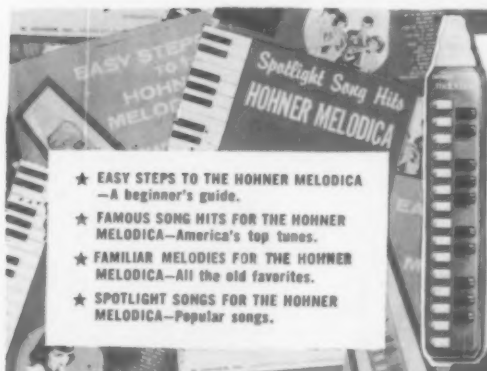


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ers going into the school field would have a much broader grounding in good music, and a much sounder basis for selecting music to be performed by high school choral or instrumental groups.

IN CONTRAST to this Utopian dream allow me to draw a picture of things as they are. Readers might disagree individually, but I believe that the vast majority will recognize the situation as it is in most places. I see a school system with a very active music program. This program includes eight years of "vocal" music. These classes should be designated "general" music, since the term "vocal" misleads some people into thinking that other musical activity is out of place here. There is also instrumental instruction, probably in groups. The program includes at least one wind band—probably more. If there is an orchestra, it is likely to be a band with a few added strings. Of course there are choruses, choirs, and/or glee clubs. The "vocal" or "general" music program is concentrated on singing, with more or less emphasis on music reading. In the junior high school, much time is spent in disciplining the children or in giving them busy work to keep them active, and therefore out of trouble. The instrumental lessons, so often aimed at "stocking" the band, manage to teach more actual music reading than most general music classes. The bands march in the fall, and play chiefly marches and orchestral transcriptions during the concert season. The orchestra may play "band-with-strings" arrangements which develop little concept of good orchestral sound. The choruses and choirs sing a cappella music in a pseudo-Russian style, rarely perform any of the great choral literature—with the possible exception of Handel's *Messiah*. The glee clubs do the light and trite (though often charming) music expected of them. The choral groups may be used annually in an operetta which too often does not merit the time of either teachers or students. And, to complicate matters, the overworked music teacher must be forever concerned with "ratings," because competition is the thing these days.

PERHAPS I am being unfair to many fine teachers and administrators who are doing an outstanding job of developing musicianship in their students and musical taste in their communities. Thank the good Lord for such inspired saints! Unfortunately they seem to be in the minority. And I firmly believe that this is so because our program, as it is presently constituted, produces music teachers who have too little knowledge of good music. There isn't time to train a music teacher in four or five

years. In my dealings with prospective music education majors, the reason most often advanced for choice of career has been, "I just love all kinds of music!" This reveals good positive motivation, but the tragic mortality rate in college music theory and music history courses reveals that motivation is not enough. Music is such a vast field that it takes many years to develop the kind of knowledge which will give a person confidence and some degree of the feeling that he *knows* his field. When he lacks this feeling he tends to restrict his activity to that which he does know. And so it is possible to perpetuate ignorance; this could be happening all over America if we allow it to. Are we willing to face the problem?

I would like to suggest some ideas in the direction of our personal participation in the solution:

1. We must be aware of the problem. If we are satisfied that our helter-skelter race toward mediocrity is what we want, there is no problem. If we would like to make a contribution to America's musical literacy then we must decide just what needs to be corrected.
2. As music teachers we must attempt to fill in the gaps in our own background. This can be accomplished through listening to records (with the score), attending concerts, reading good books about music, and by taking music literature courses in summer school or night school when possible.
3. We must make a concerted effort to load the musical diet of our students, beginning at the kindergarten level, with good music. We must do this positively and without apology.
4. We must exercise more care and take more time in the selection of music for our performing groups.
5. We can do a job of public relations in this area by making pointed references to what we are hoping to accomplish before parent-teacher groups and other clubs.
6. We can exert discreet pressure on those who have the responsibility of selecting music for competitions. Their task is not easy, and can be made somewhat easier if they know our desires and standards.
7. Finally, we can take our job seriously. By this I mean that we should recognize our primary task as one of teaching music in such a way that we will contribute to the development of a musically intelligent public.

THERE are people in the world who would relegate music to a place of minor importance in the schools. This, I am sure we believe, would be a tragedy of the most serious kind, since music is as old as history, the spoken language, the written word, mathematics, and science—and is as much a part of life as any of the other accepted areas of learning.

It therefore behooves us, as music educators, to know our art form and to open the minds and hearts of our students to its real significance and enjoyment.

[Stuart J. Ling is associate professor of music and director of bands at College of Wooster, Ohio. See item, page 10.]

THE COVER PICTURE

WHEN FRANCES ELLIOTT CLARK posed for this picture in 1952 it did not occur to her, to the photographer, to the RCA Victor staff, or the famous little "His Master's Voice" Victor doggie that the photograph would one day decorate the cover of a special issue of the MUSIC EDUCATORS JOURNAL. Without question this is one of the finest available character reflections of Mother Clark as her friends knew her in her later years, and as many of her older friends recall her from earlier days. The strength, power and indomitable spirit of the great missionary of "music for every child," whose life, leadership and vision are depicted in columns of this magazine make this 100th anniversary memoir a truly significant part of the annals of music education for all time.





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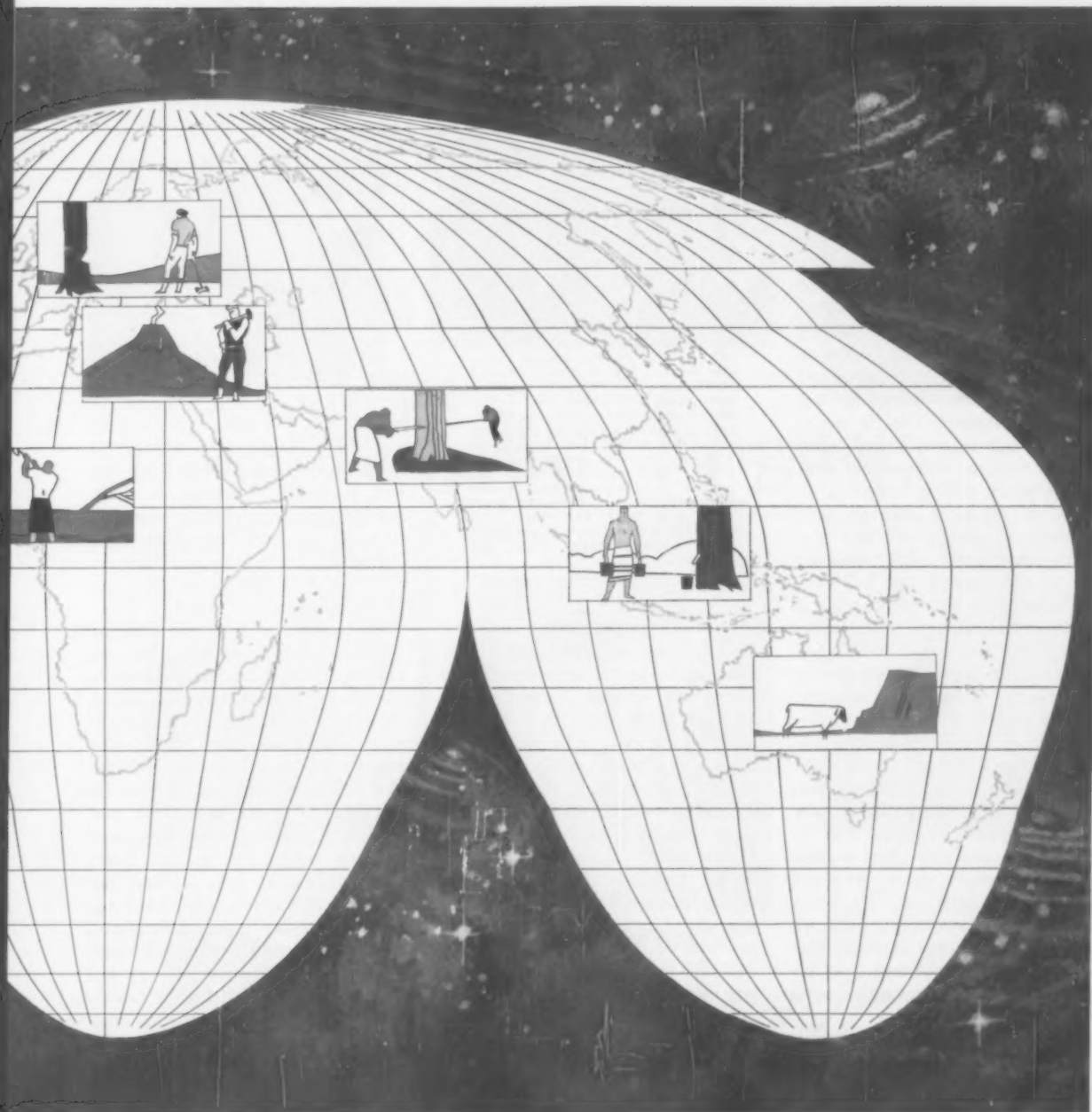




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MY SUBJECT IS MUSIC—but that is really just the beginning of my job. A teacher's task in the field of special education is to help retarded adolescents feel like human beings, worthy of respect and affection. That is where I started, and that is what opened the door for me—and can for anyone else who is willing to work at it.

First of all these children must be treated as people and that is a fact that no teacher of the mentally retarded adolescent should lose sight of. On the other side of the scale is the misdirected and overzealous teacher who seeks to "insist" her standards and ideals on her pupils. Much that a teacher hears, sees and becomes aware of is shocking, distasteful and completely beyond understanding—if judged in the light of the teacher's ideals of conduct, behavior and ideology. To gently guide, to quietly suggest and to wisely react, can help effect certain desirable changes in a student's thinking and behavior. We must never forget, however, that often we are trying to change patterns that have long been established; and we must accept our failures with understanding.

This I try to do through music, as there is a disarming simplicity and beauty released from teacher to pupil through this medium. It lowers the "guard" as it were. I have seen the loneliest and most neglected child respond to the joy of singing with others and being praised for the lovely sound she has made. Praise is a thing foreign to many retarded children, and how sad that we, as teachers, so often forget how necessary praise is. I use music to bolster egos, and since these children have so little ego left, the results in many cases are rewarding to both the child and myself.

Of all the songs we do, the religious ones are the most requested. I have heard it said that "these chil-

"I WISH that I could say that every student I have loves music, and that each class is a wonderful, mutually shared experience. I wish I could say that in time I can win over all the ones who refuse to accept what I try to give. I wish I could say that through music I have made life easier and better for all my students. But since I am only a human being and since my pupils are only human beings, my wishes have not come true entirely." With this statement, the author, a music teacher in the Baltimore, Maryland schools, movingly sets forth her ideals, her limitations and—most importantly—her identification with her students.

dren have no religions. God has no meaning for or to them." How very wrong this is! Here again is an example of judging another by our so-called "superior" standards. Perhaps the message of the words in a hymn escapes some, but the message through the music escapes none. The quiet simplicity of *Lonesome Valley* or *Jacob's Ladder* has deep religious meaning to the children I teach. The fact that the meanings may differ from child to child is, to my way of thinking, all the better. Who is to say that there is only one meaning to anything? *What* the song means to them is less important than the fact it has some meaning to them.

I have introduced music from the Hebrew religious ceremonies and music from the Catholic liturgy and Protestant service. The words are completely lost on them, but the sound of the words and the beauty of the music are not. The Schubert *Ave Maria* is the song for which I receive the most requests.

We have learned simple German and French songs—in the original languages. To many this sort of musical experience brings home vividly that there are countries and languages other than our own. The response to language songs is one of complete absorption and the joy of the pupils in appreciating these

songs is exceeded only by their pride.

THE MUSIC TEACHER of today faces the inevitable question, "Can we sing Rock and Roll?" Most of us hate it. But I've never said that to any of my classes. My stock answer to that question is, "While Rock and Roll is fine for dancing, I don't feel it's quite as good from a singing point of view. And since you can get all the Rock and Roll you want on radio and T.V., I'd rather show you some other kinds of music."

As a concession to this type of "music"—which certainly has an important place in a teen-ager's world—I set aside part of a period sometimes to play records brought in by the pupils. They listen, clap, wiggle, wag heads and even dance. We have even had some wonderful discussions as to why Rock and Roll is so popular and why so many children personally like it. Some might frown on these sessions, but I don't feel that this is bad teaching.

Good popular tunes are delightful and in many cases really good music. Songs from Oklahoma, Porgy and Bess, Music Man and some motion pictures make fine teaching material. The boys and girls learn to feel mood and color from these melodies and lyrics. They respond to new ideas in shading and nuance through semi-familiar tunes. Discussions of "taste" evolve from such ideas and are carried over into other areas.

SHORT, repeated exposure to new songs will usually lead, in time, to acceptance. Some songs never make the grade with these students and the wise teacher must learn to give up. I have made many mistakes and one I still remember with shame happened during my first year of teaching in Shop Center. I was very anxious to "sell" the girls at a certain school a ballad from Oklahoma,

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which was seldom done. It was one of my favorites and in my eagerness that they share my delight, I kept pushing the song for several weeks. One tired day, after a particularly unsuccessful attempt at "selling," and after many scathing remarks as to the odor of the song, I said angrily, "I don't care whether you like this song or not. It's good music and you are going to learn it." As the experienced teacher can guess, I had trouble getting down from the shaky limb I had crawled out on.

I haven't made that mistake again—the experience underscores what I say so often to my classes, "Teachers learn too, and I think I learn more from you than you learn from me." It wasn't important that the girls just did not take to that particular song, but it was important that I learned not to "insist" my judgment.

CREATIVE WORK has a very important place in the music plans for my boys and girls. They enjoy "making up a song" and are proud when (with some help) they hear the finished product. It is wonderful to feel the difference in the air when these usually complacent dull minds begin to think and to come up with ideas. This part of the music program can rarely be planned in advance. The teacher stands ready and is alert for the moment when the class is ready to be led gently through a creative session.

Many of these original songs are in our "repertoire" and each year the new classes ask to "learn the song the B4 boys wrote" or "the Christmas song F class wrote." And then they want to write their own.

FOR SPECIAL HOLIDAYS and programs I am afraid I've taken the easy way out. I write all my own material, which can be specifically tailored to suit the needs and talents of the group with which I am working. Last year at P.S. 115 we gave a musical version of *The Three Bears*. In this case the basic story line was not original, but by modernizing the dialogue, adding characters, songs and dances, we had a delightful experience together.

In such projects as these, various members of the faculty are involved. Costumes are made in sewing class, dialogue becomes part of the reading program, and, in the case of *The Three Bears*, all classes learned the

dialogue and the glee club learned the music. We worked with three separate casts, and we had more capable understudies than all the shows on Broadway put together. Make-up and props became the responsibility of another teacher and some of our older girls.

I won't deny that it was a lot of work but our youngsters who learn so slowly tried hard and were interested and excited about the whole project. The best part of all was that for many of our girls this sort of mutual endeavor was their first experience with a lot of people working toward the same goal.

THIS BRINGS ME NOW to the subject dear to the heart of any music teacher—the glee club. For most teachers this group is comprised of the cream of the crop, and it is with this group that the teacher gives Handel's *Messiah* or several Bach Chorales once a year. I may be the only teacher in the city with glee clubs made up of several monotones and some girls who don't sing at all! I have psychological glee clubs. Naturally many of my glee clubbers are especially interested in singing and so we do "special songs" which the rest of the school does not learn. There is a feeling among students in any school that the glee club is a carefully screened group. Well, my glee clubs are very carefully screened, but with different requirements. Many of the people I "invite" into glee club (and I stress that word "invite") need to feel im-

portant enough to become part of this "prestige group"—and that great need is enough for me.

Music is as important to the mentally retarded adolescent as it is to any "normal" adolescent. Music periods, glee clubs, special singing assemblies, rhythm work, short, simple theory explanations are valuable for many reasons besides the obvious ones of learning and experiencing "culture." The biggest single value is that such a music program in our junior high special curriculum permits the retardate to feel he is just the same as adolescents at Garrison, Eastern or other such Baltimore schools. They know they are not equal in many ways, but they want programs that sound like those they hear about in a normal, or as they say "real" school.

The music program must be greatly modified to meet the special needs and limited abilities of our children, and to do this presents a challenge to the teacher. I find myself in much the same position as a missionary. I am constantly working on other music teachers to "convert" them to this area of teaching. To me the rewards are so much greater than in any other school music situation that I never want to leave the field of special education.

TEACHING THE MENTALLY RETARDED adolescent is in no way a comedown in a teacher's status. If anything, our job requires more tact, understanding, ability and, I must add, stamina. Here is a real challenge. A teacher becomes all things to retarded youngsters. And this is admittedly good for our egos. A teacher is a model closely watched and imitated as to style, dress, manner and personality. She is a guide, sounding board and confidante in problems of dating, home situations and school problems. She is, if she is wise and lucky, a person to respect—and to gain respect is to show that discipline administered fairly yet firmly means that she *cares* or she wouldn't bother! Sometimes she can even teach a little music!

This adds up to a lot of responsibility. But this job makes me feel important, needed—and, in many cases, loved. It is often a frustrating job. My feet hurt and my heart aches. The disappointments are frequent. But it is worth it. I like my work, my boys and girls and what we mean to each other.

AROUND THE EDITORIAL BOARD

Bouquets for the author taken from the comments of some of the editorial board members who reviewed this article.

"... This paper may help some of us who are teaching in the 'real schools' to quit feeling sorry for ourselves. Imagine retarded children singing in German and French! Our accelerated group can't learn the words to the school Alma Mater in English. Could be the teacher."

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The Status of Music Therapy

Alden Buker

WHATEVER YOUR trouble—insomnia, hysteria, melancholia, hydrophobia, sciatica, snake-bite—primitive shamans and ancient sophists had a musical cure for it. Pure superstition? Before you decide, consider the fact that the American Medical Association (according to a recent issue of their *Journal*) today acknowledges music as a bona fide tranquilizer. As thousands of dollars' worth of musical instruments and hi-fi equipment keep filtering into hospitals all over the country, it becomes increasingly apparent that the musical quackery of our ancestors may not have been so quackish after all. Rather, their efforts appear to have been the preamble to a significant modern science: music therapy.

The revival of music therapy in this country began with the program instituted in army hospitals during World War II under the administration of Franklin D. Roosevelt, who personally recognized the potentialities of music for "a saner view of life." With the Korean War, federal appropriations continued to bring music to thousands of VA patients throughout the U.S.A.

Higher education kept pace with the government from the very outset. In 1944 Dr. Roy L. Underwood, head of the Music Department at Michigan State, launched the first curriculum leading to a bachelor's degree in music therapy. Part of the requirements for the degree was a six-month period of internship, arranged in cooperation with the Wayne County Hospital in Detroit. In 1946 Dr. Rudolph Ganz, President of the Chicago Musical College of Roosevelt University, developed a similar course of study that received national recognition.

Other colleges followed suit, and today a host of institutions offer a major in music therapy. Among these are the University of Kansas, the University of California at Los Angeles, Florida State University,

Baylor University, College of the Pacific, and the New England Conservatory of Music.

In the college curriculum the music therapy major may encounter such special courses as "The Influence of Music on the Human Organism," "The Psychology of Music," "Recreational Music," "Delinquent Behavior," "Mental Hygiene," and "Hospital Orientation."

Off campus, the National Association for Music Therapy (NAMT, founded 1950) has been formulating qualifications for certification in music therapy comparable to the certification necessary for practicing pharmacy, nursing, occupational therapy and the like.

The demand for music therapists far exceeds the supply. The shortage is not surprising considering that in this country there are more than 600 neuro-psychiatric hospitals alone. Wages have not always been the best, but the situation is rapidly improving. Starting salaries for the graduated music therapist now average about \$3,500 a year, and room and board is often provided for the hospital staff at a nominal fee.

MEANWHILE the public looks on with mixed convictions. The benefit of music to the blind, the amputee, and the paralytic is apparent enough. At the Gonzales Warm Springs Foundation Hospital in Texas, for instance, a young woman with paralyzed hands mastered a five-octave xylophone by holding the stick between her teeth! But can music be a true antidote to physical disorders?

The records say emphatically and unequivocally: Yes. The proceedings of the NAMT are full of cases of poliomyelitis, cerebral palsy, speech impediment, muscular dystrophy, tuberculosis, arteriosclerosis, and heart disease, which have been somewhat alleviated through musical means. Naturally, these cases in no way corroborate the sensational claims made by some "experts"; for example, one claimed that music can "cure" gallstones!

Strange as it may seem, one of the enterprises in music therapy today is music for the deaf. Experiment has shown that the sensation of different musical vibrations can be a clue to the formulation of word sounds. At the Theodore Roosevelt School in Compton, California, little tots, half of them profoundly deaf, are allowed to wander among the musicians at orchestra practice and touch each instrument for the "feel" of the music. The identification of similar sensations in vocal production is apparently helpful to achieving correct articulation.

Also, in recent years as medical scientists have become increasingly alert to the power of the subconscious, music has been used more and more as a sedative in minor operations. At the Brooklyn Eye and Ear Hospital patients being operated on under local anaesthesia are observed to be much less apprehensive when serenaded through earphones, which drown out the conversation of the doctors as well as the clatter of surgical instruments.

CONSIDERING the emotional nature of music, it is hardly surprising to find particularly startling results in the application of music therapy to mental patients. Here are two recent illustrations.

(*Group Case.*) In January, 1954, the Utah Symphony Orchestra gave a concert for 175 mental patients at the Fort Douglas Station VA Hospital in Salt Lake City. The audience was composed of manic-depressives, catatonic schizophrenics, involutional melancholiacs, etc. From first to last the concert elicited significant reactions. With the opening number, a blaring *Trumpet Voluntary* by Purcell, several apathetic patients sitting at the rear of the auditorium immediately bolted upright, and remained that way for the rest of the program. When the orchestra concluded its program with a vigorous rendition of Sousa's *Stars and Stripes Forever*, one patient sprang up from his wheel chair and saluted, the first positive action the nurses had ever seen him take. As a fitting tribute to

The author is associate professor of humanities at Arizona State University, Tempe, Arizona.

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the success of the experiment, a patient who for years had scarcely uttered a word, commented squarely, "We liked that, doctor . . . I hope that was not the last concert." Commented the conductor: "It was not just their applause; I could feel they were with us."

(*Individual Case.*) In September, 1956, at the Cleveland State Hospital, a 19-year-old girl, already a patient of nine months, was referred to music therapy. She had been aloof and uncooperative and remained taciturn and withdrawn. Her negative attitude was apparent in conversation, for she would commonly respond, "I'd rather not say," "I'd rather not discuss it," or "I don't know."

Since the patient seemed particularly interested in the piano, was able to play by ear, and had achieved a certain proficiency in performing the classics, private piano lessons were given to her. At first the lessons were unintegrated, but later the instructor consistently used a lesson-framework synthesizing music therapy and psychotherapy. The 60-minute lesson was arranged as follows: Ten minutes in which the patient was encouraged to play anything she wished, five minutes in which the patient was asked about her reactions to the music and the associations which it conjured up; 20 minutes in which the teacher worked assuringly with the patient on matters of technique and interpretation, 20 minutes of psychotherapy involving free discussion between therapist and patient and review of patient's behavior during the lesson, and five minutes in which the patient was

again encouraged to play anything she wished or else to play a duet with the therapist.

The patient reacted enthusiastically to this prescription and gradually became much more demonstrative in her actions and more willing to communicate with the therapist. Eventually the patient was willing to talk freely and objectively to the therapist about her past life, her situation in the hospital, and her aspirations for the future. By June 1957, she emerged a changed personality, cultivated friendships, accepted ground privileges, and made herself useful in the ward. At the termination of this treatment, in which music apparently acted as a vital catalyst in breaking emotional tensions and communication barriers, the therapist described the case as a premature "flight into health."

TODAY MORE and more mental hospitals are venturing beyond the frontier of music recreation (dancing, rhythm band, etc.) to individual "music prescriptions" (private lessons, background music for electroshock treatment, etc.). But, music therapy on a personal basis requires more time, more money, and especially more professional know-how. How much music? What kind? And when? The music therapist must come up with the right answers. His job is not easy, for he is forever haunted by the knowledge that although David cajoled Saul by playing on the lyre, when Antigonus performed for Alexander the Great, the latter started brandishing his sword!



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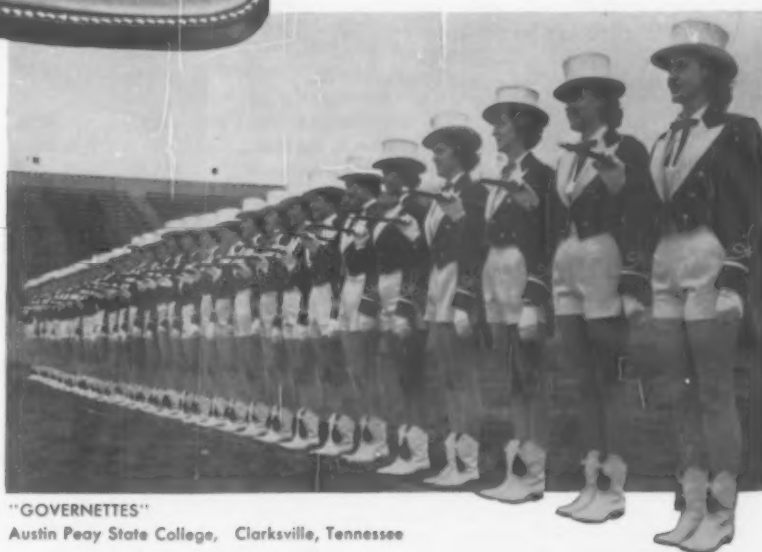
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"GOVERNETTES"

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IN RECENT MONTHS, there have been an increasing number of expressions regarding the need for more attention to musical growth through instrumental music and less concern for the shallow, passing experiences that characterize the public programs of too many school performing groups. This is certainly a healthy sign and one that will greatly strengthen the position of instrumental music in the schools. Once one has started thinking in this direction, however, it may be profitable to push on and ask, "Why *bands* and *orchestras* in school, anyway?" Are they necessarily the best media for achieving musical growth through instrumental music?

It is entirely possible that a number of small ensembles, organized and working regularly with the music teacher, might better serve the goals of music education than do the traditional larger groups. "While music educators have long considered the small ensemble an ideal means for providing enriched music experiences for the musically gifted, the wise band director will see that all band students have opportunity for this kind of training," writes A. Verne Wilson in a recent MENC publication.¹ What would be the advantages and disadvantages of a program of instrumental music that was developed around this "ideal means for providing enriched music experiences?"

First, in working entirely with small groups, the teacher would be able to give more individual attention to each student. It is to be expected that the teacher would know more about each pupil's capabilities and progress from two or three periods of ensemble training per week than he would by contacting the same student every day in a 100-piece band. Even working with two ensembles scheduled for the same period in neighboring rooms, a teacher could give more individual help than is possible in a large rehearsal.

SECONDLY, all of the students could be kept working more of the instructional period. Brass players would spend less time in sitting while the woodwinds worked out a

Why Bands?

Joseph Merrick

Joseph Merrick is the pseudonym of a frequent Journal contributor who prefers to remain anonymous in the hope that his brainchild may be capable of standing alone. He would welcome comments from readers addressed in care of the Music Educators Journal, 1201 Sixteenth Street N.W., Washington 6, D.C.

difficult passage. Music could more easily be fitted to the limited requirements of groups of small instrumentation. Closely related to this matter of student involvement is the fact that each member of a small ensemble is more important to this group than he is to a band or orchestra. He is enabled to develop more rapidly both because he plays more and because what he plays is more important to the total sound and interpretation of the music. The need for his growth is made more apparent to him—he is motivated. Wilson notes that small ensemble experience develops musicianship more quickly and that musical sensitivity is better understood and achieved.²

A third consideration is the fact that this plan of many small groups may be an answer to the scheduling difficulties which beset instrumental music in high schools. Arranging schedules so that 100 boys and girls of several grade levels can rehearse together is one of the headaches of high-school principals. Ensembles might be formed, at least in part, on the basis of compatible student schedules and then, adjustments made where necessary. It is conceivable that the instructor's time might also be used in a more valuable way by scheduling him for teaching throughout the day, rather than concentrating the teaching load to two or three periods and study hall duty.

It is recognized that all the implications for music teachers are not considered here. Members of the music education profession, however, cannot afford to drag their feet or be accused of featherbedding when a better way to educational

goals can be shown. Whether more or less teachers would be needed under this proposal should be of secondary consideration.

A further argument in favor of a change in the average secondary-school music program is that it could provide a possible answer to the criticism of lack of carryover of school band experience to adult life. Certainly it is easier to participate in a quartet than in an orchestra if the student wants to continue to play after leaving school. Whether this would prove to be true awaits experimental evidence, but there seems to be a strong likelihood that the "more musically sensitive" products of the program would seek outlet.

LASTLY, small ensembles of all types would provide performing groups for many classroom and public occasions where it is not feasible to take a band. Small groups might be used in classrooms for integrating music with other phases of the educational program, as well as outside the school for civic purposes. Friendly competition between the ensembles could engender a replacement for the feelings of loyalty and *esprit de corps* characteristic of good band members.

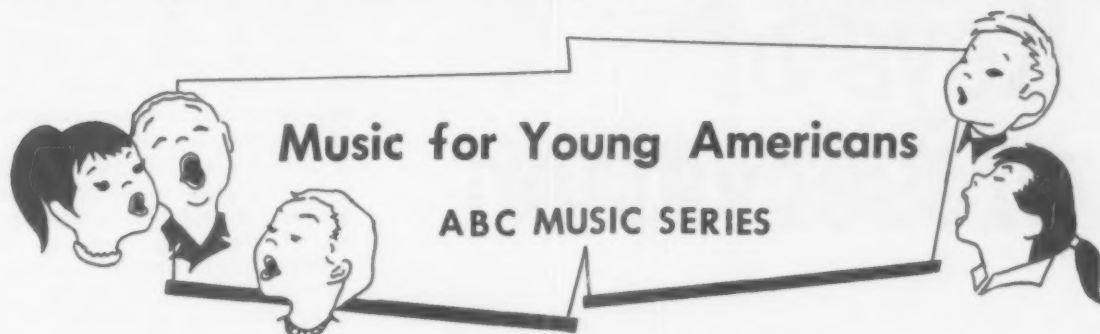
THOUGH THIS discussion has not exhausted the positive possibilities of the proffered suggestion, it seems advisable to consider some of the arguments that will be presented against it.

A sound negative argument is that students would be denied the opportunity of experiencing the literature of the band (although band directors are continually heard complaining that they need more good music written specifically for the band). Certainly some provision would need to be made to provide this experience. Possibly less frequent large-group rehearsals might be arranged for this specific purpose, with the development of skills and performance standards left to the ensemble training. If musical growth is really achieved in the ensembles, it is not impossible that better large groups could eventuate. Another possibility is to schedule large groups for the summer program when they would not interfere with class schedules. The wealth of great music in ensemble form that is currently being missed by many instrumentalists is a counterargu-

¹A. Verne Wilson, "The Function of the Band in the Senior High School," *Music in the Senior High School*, p. 51. (Washington, D.C.: Music Educators National Conference), 1959.

²A. Verne Wilson, *op. cit.* p. 51.

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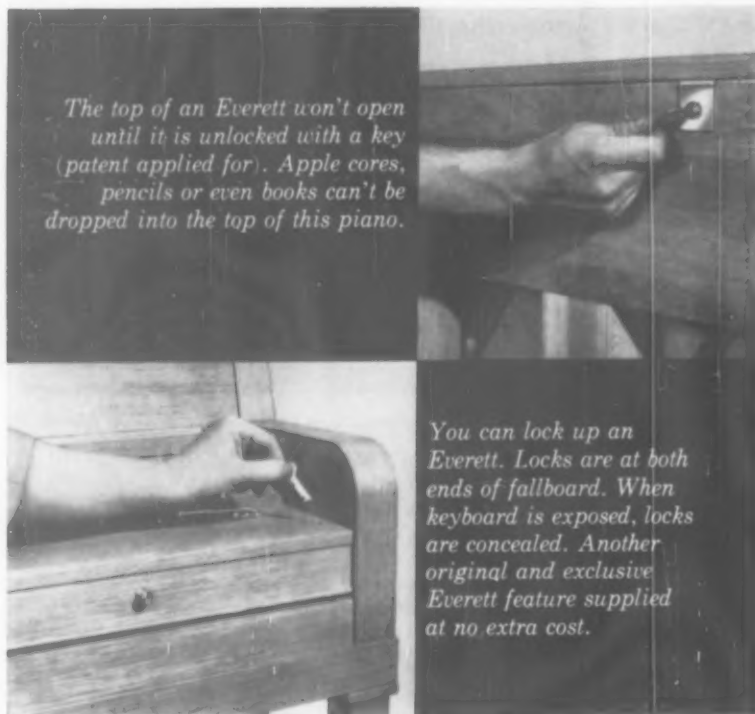
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ment of some cogency, it would seem.

Other arguments will appear: Public demand for a band for athletic events and parades; the orchestra and band as morale factors in the school; the band as a means of attracting students to the music program. These points could be answered individually. In the interest of brevity, however, let us simply apply this article's objective of musical growth as the ideal of music education to each of these arguments. If we are primarily concerned with this major objective, what remain as valid arguments for having large performing groups as the basis for the secondary-school music curriculum?

IT IS UNDERSTOOD that what has been proposed here is a radical suggestion—a break with tradition. Music educators must engage in such thinking if they are to uphold the place of music in a crowded curriculum. If we could really forget tradition and build anew, we might proceed somewhat as follows:

What are the objectives of secondary education?

How can instrumental music contribute to these objectives?

What types of instrumental music experience will best lead to these ends?

Logic forbids choosing the answer before the questioning has begun. Are bands and orchestras necessarily the best media for achieving musical growth through instrumental music?



SCHOOL FOR GIFTED CHILDREN. Further plans for the National Arts Academy of Interlochen, a "human laboratory for accelerated learning" were recently outlined by Joseph E. Maddy, president, National Music Camp.

Because "practically every child with superior intelligence is talented in one or more of the arts fields—music, art, drama, dance—the purpose of the Arts Academy is to stimulate the students' interests in all fields of endeavor, in addition to their arts activities, and to guide them in choosing the field or fields in which they may have greatest chances of success."

Basing curricula on matched intelligence, matched talents, matched energies, matched interests and matched interest-span, the new academy plans to use the 1,000-acre campus of the National Music Camp, with its 350 buildings and facilities for learning as a year-round boarding school, for gifted young musicians, artists, actors and dancers. Provisions will be made for personal guidance, recreation and health in addition to academic and artistic instruction.

Mrs. Clark Abroad

(Continued from page 25)

beautiful old Greek art has been removed or destroyed and all replaced with saints."

Monday, May 14. "Rome, capital of the world in many senses of the word. Three days in Rome is a madness. It is like the learning that the poet Pope speaks of 'Drink deep or touch not the Pierian Spring' . . . It is too stupendous to comprehend at first, if indeed ever. Magnificent beyond compare: every inch filled with rare works of art, frescoes, mosaics; marvelously rich altars here, there and everywhere . . . At the Baths of Diocletian we saw the remains of the great system of aqueducts—fourteen different kinds of baths; water brought down from the Alban Hills. The indescribably beautiful statuary is beyond all my somewhat extensive vocabulary . . . I gave the guide no peace until he took us to the four 'Fountains of Rome' of Respighi's suite . . . The birds were singing their little throats out, and in the early morning must have been inspiring enough to any composer."

Florence, Thursday, May 17, 1928. "The ride up from Rome was through beautiful country. Many 'hill' towns, many lovely vineyards, and fields stretched away to the hills. I immediately set out for Coppini's for the chains for Mr. Cooke* . . . the silversmiths are hammering away at tables in the most disreputable old shop, but the silver things they sell only by weight are very intriguing. We shall all be bankrupt soon if we go on in every town like this. It is a good opiate to one's conscience to argue, 'Well, maybe I shall never come again,' but all the time planning the next time . . . (We saw) the Uffizi first . . . and because today was to be a feast day, we added the Pitti for good measure. It was a real 15th century 'jag'. In the Pitti Gallery we found many beautiful paintings. It seemed unreal after having had prints of them all for years to at last look at the originals. In the Queen's own apart-

*James Francis Cooke (see page 20).

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ments, there was a trick table. Looked like an innocent ornament table, but a key released one side for a chair, a button opened the top and up came a fully equipped writing table precisely like a modern typewriter table. I had the audacity to follow an urge to sit in the chair . . . I believe a cabaret expedition is on for tonight but probably discretion will prove the better part of valor for this elderly dame."

Venice. "A long train ride through lovely country is that to Venice. Thirty-five tunnels through the spurs of mountains pestered the reader or observer . . . Venice is undoubtedly unique among cities with its canals for streets, but nevertheless and notwithstanding, its appeal is much less than the other cities . . . St. Mark's and the square with its thousands of pigeons are all interesting. The church, being fashioned after the Byzantine pattern, is much more Oriental than any others. The church is plain . . . Greek in character. A lovely organ was playing . . . The 'Merchant' of Shakespeare's brain seems much alive since seeing the entrance to the Grand Canal out to the Adriatic Sea. One can easily imagine Antony's ships that would not come, Shylock's trade on the Rialto, and Portia's house . . . The 'Barcarolle' sounds better here where it is so very much at home.

Avignon, May 29 . . . At Marseilles I recalled that it was there that Rouget de Lisle wrote the *Marseillaise*. At Arles I recalled the *L'Arlesienne Suite* of Bizet. I whistled 'Three Kings' and the 'Farandole'. This morning we set out for the Palace of the Popes. It is very interesting but in process of restoration. The Hall of Echoes is very curious. I tried a few yodels and the effect is startling. Then our main objective, the old bridge, was reached. I went up to top of it, did the old dance, sang the song and Mr. Dykeman took my picture.

Decoration Day, May 30, 1928. It has seemed so queer not to see the flags out, the bands playing the old familiar airs. With all our baggage nobody thought of an American flag. I might have made one à la Betsey out of some discarded silk gown, but nowhere could I muster any blue. Anyway, I did the best I could by

singing "America" and "Star Spangled Banner" on the train.

Geneva, May 31. Went out to the Dalcroze School . . . and was permitted to see the upper class of professionals for an hour under the Master (Dalcroze) himself. And I assure you it was work. The last exercise was beating time à la Mohler. Five-part rhythm with the right arm and the left—four; then three, then two, repeat. Just try it. Another exercise was to follow his very varied rhythms—two measures behind, that is, listening intently for what he was playing but *doing* the thing he played two measures earlier. Most difficult. In the five against 4-3-2 above, he used kettle drums to beat the 5, snare the other . . . We had a fine drive through beautiful woods. Visited League of Nations, Palace of International Labor, and finest of all, the little old church where John Calvin preached the Reformation . . . I reverently went up to the old pulpit and sang the Doxology.

June 3. Your Ancient and Honorable is in fairyland so, if like Alice, queer things happen, it must be charged to atmosphere or fairies or Spirits of Beauty. This region seems to have been designed for a playground and it is a question whether or not William Tell deserves so much credit or Bonwood, as it is quite impossible to imagine any war or rumors of war among such surroundings. . . . If I were 40 years younger, am sure I should be ready to elope with any one of a dozen waiters in this hotel. They are so clean, fine, well educated, handsome, without a bit of smart-aleckness which we find at home.

June 5. "Thanks be to Allah, Buddha and Zoroaster, so far I am seeing everything, my 'thoroughbred' legs are worth a million apiece and my history, mythology and music standing up to be counted. Passed Arezzo yesterday and recited 'ut—re—etc.' Guido must have been pleased."

Lucerne, June 6. "The ride from Montreaux through or on the Bernese Oberland was one of rarest beauty. We felt ourselves turned into so many exclamation points. Our blessed English language is strangely lacking in adjectives, and after one has used up the two or three common ones there are no superlatives left.

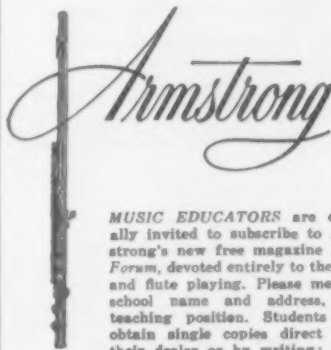


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Anyway, this trip was one continuous panorama of green hillsides, pine covered mountains with their peaks stretching skyward in stark grandeur and, in between, valleys dotted with charming little chalets, gardens, fields of hay, herds of blooded cattle making music with their changing bells. The snow is still crowning even the lower peaks and apple trees are but now in bloom, although we had ripe cherries last week on the Riviera. It is astonishing how time flies. The other day on the train to the Jungfrau I remarked (much to the amusement of a group of ladies from Montclair, New Jersey) that I felt like grabbing every day by the tail and pulling it back."

Brussels, June 17. "... (This) is a really fine city—wide shaded boulevards, clean streets and buildings. The old Grand Place is certainly up to the claim of being the finest square in Europe. On one side is the *Hotel de Ville*, or city hall, a magnificent building in pure Gothic style, the figures adorning the facade being of the Dukes of Brabant, which immediately called up memories of *Lohengrin*. ... A quite disreputable fountain is pointed out a few squares away as the 'Mascot' of Brussels. Obviously some present obnoxious customs have some historical basis of license ... To return to Paris is something like 'the morning after'. There was so much to do and see, so little time to do it in that one feels precisely like too much mince pie at Thanksgiving, or a headache after an old fashioned evening with a kaleidoscope. At first I hated Paris with a disgusted spleen ... The hotel people seemed to think I was some sort of poor relation or harmless wandering impecunious 'school-marm'. They showed me maids' rooms until my resistance wore down and finally under promise of a change, camped in a first floor room (which you know I always abominated) directly over the freight, baggage, milk, etc. entrance. Needless to say my first impressions of Paris were considerably dampened, especially as the others had quarters de luxe. My conclusion is that no single female should ever attempt Paris, but should get oneself a husband, since double rooms are so luxurious by contrast. We 'did' the Louvre in two hours—please laugh. It is, of course, simply wonderful.

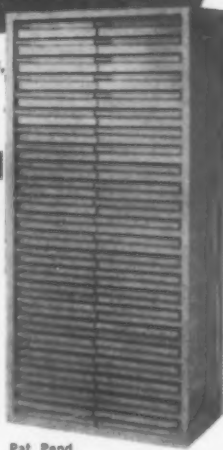
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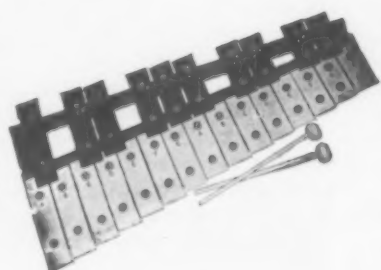
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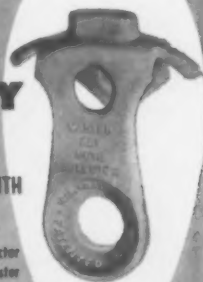
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Eb

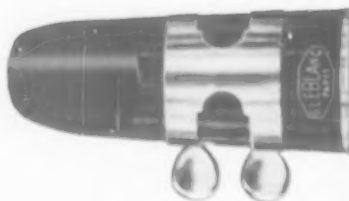
Never in the history of America have there been so many school marching and concert bands filling the air with stirring music... never such enrollment and participation. Bands sound better, indicating the magnificent job which is being done by music educators. But there is something else — increased interest in the Eb soprano clarinet. Sales of this instrument continue to grow, as music educators note the enriched tonal fabric of their bands when this instrument is included. Eb clarinets provide additional color and brilliance in the high register... a need just as great as for richness and depth in the low register.

Among Eb Soprano Clarinets, Leblanc, of course, stands supreme. It alone possesses exclusive design and construction features — every one top-quality — such as anchored posts, nickel-silver power-forged keys, separate post mountings, action-poised touch — plus 30 other features that are important to tone quality, ease of playing, and long, dependable service. If you have considered the addition of Eb clarinets in your school band, your Leblanc dealer will be glad to show you one of these instruments and to supply your requirements.

LEBLANC Eb

SOPRANO CLARINET \$350.00

LEBLANC



G. LEBLANC CORPORATION
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Hyde Park, London, July 15. Ship Ahoy! And hail from the 'Ancient Mariner' strayed some time since in the wilds of this province and now stranded in the city of ghosts and greens. My very best intentions to chronicle these halcyon wanderings all went hopelessly askew when I met the Garrigues and started on our delightful journey motoring through rural England, Wales, the Lakes and Scotland—nearly 2,000 miles.

I have spent ten days in this great London and where to begin is beyond my power to decide. Perhaps my pet scheme of looking clear through a thing and crawling to the beginning will be as good as any... London could be bewildering to anybody not somewhat versed in history, literature and music, but I have taken to it like a homing pigeon....

"... Saturday, the seventh, was one great day, representing America in four speeches on the first Field Day for British-America Music Educationists. I was received, supposedly by Sir Alexander McKenzie, but he had been injured, so held the fort alone with Percy Scholes as chief factotum. It was a huge success. There were about 125-150 in the morning, 250-300 in the afternoon, and 150 at the dinner. I was splendidly received. Had to stand and bow every time and three times in the afternoon. We surely started something—another 'founding' for me. Another conference (has been) arranged for Switzerland, August 1929. More of this in Supervisors' Journal.

"... We went to see the changing of the guard at Buckingham Palace. The band came, played awfully well, and the dressed up guards marched about but nothing happened. Aha, the King and Queen were at Windsor, so the show moved around the corner to St. James where the Prince (of Wales) lives, and we, like children, tagged along. The blasé soldiers strutted like turkey cocks, putting the feet out from the hip, and pulling in the step on the ball of the foot. It was fun. In the afternoon we fared forth again for Hampton Court, twenty miles out, and... (someone) called out, 'There's a royal carriage,' and behind a fine span of tame horses sat the baby Princess Elizabeth, daughter of the Duke and Duchess of York. (The

Duchess) had finished speaking and was coming out, so we halted at the side of the road to let her pass, and Oh thrill of thrills, as she came opposite to our car and within six feet of me, she turned, looked right into my face and bowed and smiled as sweetly as possible. I was so paralyzed that I could not move. She is a sweet thing and the Prince better hurry up and marry or the people will want her for Queen.*

"I have had (O dear, that past tense), the most wonderful time. Haven't been ill a minute, never missed a meal and feel five or ten years younger than when I started. It has done me a world of good and I feel refreshed, restored and recreated.

On Board "Belgenland" Monday, July 23, 1928. A rainy day—Saints be praised—no temptation to go on deck and a perfectly good writing room just begging for usefulness, and my miserable Puritan conscience which will not let me enjoy a new Galsworthy novel. I will try to give some sort of picture of the crowning glory of my whole trip—the motoring through England, Wales and Scotland... The countryside is beautiful at almost every point. The thatched roofs were a never ending source of delight... The fields are so queer—never square like ours—or oblong with straight lines and corners, but odd irregular shapes

... With all this renewed vernal beauty there remain the marvelous old ruined abbeys, monasteries, castles and cathedrals redolent of the literature and poesy of other days and also reeking with the murders, beheadings of ancient history. If one has no nucleus of English history, no Shakespeare, Scott, Burns, Wordsworth, nor yet some treasure of song, half would be lost... We first got out of London and straight off came to Runnymede where one old cell gave up the memory that it was here the barons made King John sign the Magna Charta—a right pleasant plain for a fight if anybody insisted... In a few minutes we were in Eton and everywhere were boys in high top hats and the familiar Eton jackets (they have just recorded for the Gramophone some of their old "Etonian" songs, but I didn't hear them). The

*He married eight years later, and the Duchess of York became the Queen.

BRILLIANCE

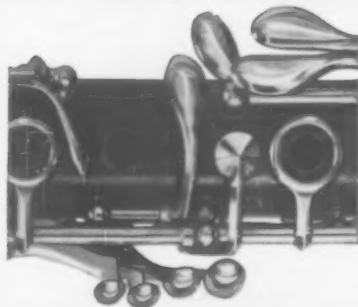
Eb

The band which includes the Noblet Eb Soprano Clarinet in its instrumentation is a band with "a difference" . . . a sparkling brilliance that makes the entire clarinet section a unit of incomparable beauty and richness. Music educators find, in this instrument, an additional welcome-plus: an instrument that can be used by the very young players, due to its smaller physical size. The Noblet Eb features a scale that is exceptionally well in tune . . . easier for young players to master and control. Even very small hands can cover the tone holes without difficulty, and students can develop a better hand position. The Noblet Eb is truly a dramatic instrument . . . in the way it is made as well as in what it will accomplish in the ensemble. These construction and design features are exclusives — integral raised tone holes, straight-in-line side trill keys, extra strong spatula arms, sculptured keys, conical pad cups . . . plus many, many other construction features that make it a premium quality clarinet.

Your local Leblanc dealer will be pleased to place one of these instruments at your disposal for a test of its ability to add color and brilliance to your band.

NOBLET Eb
SOPRANO CLARINET \$189.50

Noblet



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"Muirhead" said that at the old ruined abbey of Reading was where "Sumer is Icumen In" was arranged by a monk. We weren't missing anything like that, so stopped and went prowling for the ruins. We were going through what had been the great hall, now a roofless, grass-grown enclosure with fragments of stone walls standing, and broken towers, when I spied on the wall a large plaster plaque with the old Round all written out, illuminated in color, doubtless a replica of the manuscript and itself very old. You will remember the old record in four parts dating back to 1240—the music I mean, not the record. You may be sure I stopped dead still and then and there sang the thing, all parts at once or in turn and had a great thrill out of it . . . Soon we were at Winchester, one of the great historical sites and once the capital. First we went to lunch at "God-Begot-House," an old Tudor timbered house, quaint with old furniture, decorations. Over the fireplace is this—"The ornaments of this house are the Friends who enter here." All the floors are up a step and down two; tiny little windows, old, old wood. The food was not quite up to that probably served to the old Kings who dined there . . . We (later) ambled over grass grown courts, crawled down into crypts, walked along on parapets of old stone walls, climbed into towers and heard from guides, read from ever faithful guide books, and recalled from fleeting memories the stories of bygone centuries when Kings and Queens, men and women, even as you and I, lived, loved, plotted and planned and most often captured, destroyed and murdered in these now priceless remains of bygone splendors of history . . . We ceased to be in the least interested in anything later than early 17th (century) . . . From Winchester we drove to Salisbury, (and) another wonderful cathedral of the 12th century. Just a few miles away is Stonehenge, that puzzlement of the ages. Nobody has yet explained (those Druidical stones) with any certainty. Quite surely it was a place of worship, doubtless of the Sun . . . After a heavenly morning of shore and sea, moor and fen, we came to Glastonbury, our most beautiful cathedral save "Fountains" of which later . . . Now to get to the "Grail" legend. In the crypt is an old mysterious

BEAUTY

Eb

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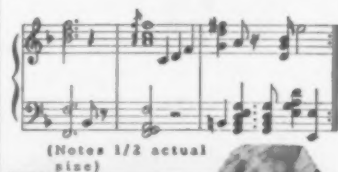
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well, and at the foot of the Tor, not far outside, is the "Blood Spring." In one or the other of these it is said that the Chalice was hidden at the attack of the Saxons; and so you get the whole setting of the search for the "Holy Grail" in the King Arthur stories, Tennyson's "Idylls of the King" and also the whole Parsifal and Lohengrin legends . . . So much for legend, literature and "larnin." Wells gave us another beautiful cathedral, but I spare you architectural details . . . At Cheddar . . . we had a picnic lunch, among the viands being Cheddar cheese and delicious strawberries with Devon cream. Just try a strawberry big as a green walnut rolled in sugar and then in Devon cream . . . We passed Bristol with only a hand wave to John and Sebastian Cabot who set sail from there to really discover us after Christopher had started the job . . . At Shrewsbury we . . . bumped into a ceremony of opening the court with the Lord High Justice in his wig and gown and all his attendants in full court costume . . . Truly old Henry VIII was not so black as he has been painted. These monstrous piles of stone so richly ornamented and endowed were eating up the Kingdom itself. Every-one of them had hundreds of acres of land belonging to them and from which all rentals, etc., were paid not to the Crown but to these great churches. The coming to grips for power which the King dared to do was not so much, it would seem, for a divorce or any small thing like that, but a battle royal as to which should rule England—the Pope through these tremendously wealthy churches and monasteries or the people through their Parliament and King. The destruction and mutilation seem dreadful, but when we realize that the income of some of these churches was greater than that of the crown itself, the overthrow and horrible heritage become clearer. . . . From Shrewsbury we ran straight into the beginning of Fairyland, in North Wales. The fairies are there, I am perfectly sure. In fact, I had named it before we came to the sign board (Fairy Glen) . . . We found an old residence hostelry that night, hunted up a volume of Wordsworth and feasted our souls . . . The next morning we loitered around the lake, and drove along by Lake Ullswater and Thirlmere and

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Grassmere. At Grassmere Wordsworth is buried with his wife . . . We visited the burial place of John Ruskin . . . and ran on through Penrith and into Carlisle. A poor hotel probably saved us from just expiring in ecstasy over the lovely day . . . We went to Dumfries, the last home and burial place of Bobbie Burns . . . bought a little volume of his poems . . . Of course I had to sing "Flow Gently" as we crossed the Afton Water, and "Auld Lang Syne" and to read "To a Mouse."

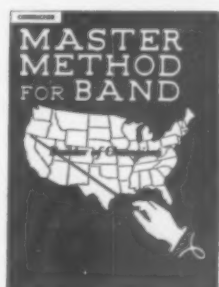
. . . Next morning we were early a-wing in special deference to my wish to spend some time in Kilmarnock, old seat of the Boyds . . . This visit gave me a thrill for you will remember that my great-grandmother, Rhoda, of Indian captivity memory, was a Boyd whose forbears were from this very Dean Castle. Through Glasgow we ran . . . for we were not Loch Lomond and Ben Lomond and all the Scottish lakes just ahead? . . . It is unnecessary to say that "By Yon Bonnie Banks and by Yon Bonnie Braes" had to be sung at least six times as the words remembered themselves . . .

At Jedburgh we magnanimously refrained from stopping for the Abbey (or church it was) and settled down for a long run to Durham . . . We visited the cathedral and castle . . . a picnic lunch completed our morning and gave us strength for a climb down a million steps to see the falls at "High Force," and then back on the track to Ripon . . . The cathedral was built by St. Wilfred in 631 and the ancient crypt still survives. From Ripon we again diverged . . . and found the gem of all our old ruins at Fountains Abbey. The beauty of the long vista of arches and the delicate tracery of windows and chapels is quite beyond compare. We hustled on into York . . . A run in the late afternoon brought us to a little village of Scunthorpe . . . The next morning . . . we settled down and drove for Cambridge . . . (and then) to London . . .

If any of you have lasted until now, I can wish you nothing finer than just such another trip sometime with good company, the hedgerows and the rhododendron in bloom, the lakes sparkling and your hearts singing with the joy and goodness of life.



DR. ARVED KURTZ, Director of the New York College of Music and a noted violinist and composer, offers his critical analysis of a performance just given by two young students at the college. DR. KURTZ, who has recorded their playing with his NORELCO 'Continental' tape recorder, points out a passage he wishes the girls to listen for as he prepares to play back the performance. "I am very pleased with the reliable service given me by my NORELCO tape recorder, and of course with the excellence of the quality of its sound," states DR. KURTZ. "Both the students and the teachers at our college find it most useful in the evaluation of performance and progress." The NORELCO 'Continental' is a product of North American Philips Co., Inc., High Fidelity Products Division, Dpt. 1AA4, 230 Duffy Ave., Hicksville, L. I., N. Y.



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Clark Centennial Memorial Tributes

A Selection from Letters from Friends

AT THE MENTION of the name of Frances Elliott Clark a host of cherished memories flood to the forefront in the minds of those who loved and admired her.

It was my privilege to be numbered among those to whom she gave the joy of being counted as "one of her children." For at least a quarter of a century it was always "Mother Clark" and "Son John" whenever and wherever we met. To those fortunate enough to really know her, it was to truly love her.

Her two ruling passions were the Music Educators Conference and the spreading of music appreciation. For either cause—and they were synonymous to her—she was ready at all times to render militant service. Her great devotion to the National Federation of Music Clubs was also a vital part of her allegiance to the cause.

My first acquaintance with Mrs. Clark dates back to 1916, when I attended my first Music Educators Conference in Lincoln, Nebraska. There she sounded a clarion call to all of us to arise and do right valiant service for the cause of music education. From that time on, I was her ardent admirer and follower.

Mrs. Clark's contribution to music education is beyond words. MENC is in many ways the elongation of her shadow. Literally millions of young and old are sharing in her vision and Herculean efforts to make music a living vital part of their daily living.

Those who grasp the torch she offered us have been better for her having lived, and her influence will linger long after we, her followers, have thrust the torch into younger hands.

—JOHN C. KENDEL, 4064 Brant Street, San Diego 3, California. [Mr. Kendel was director of music education in the public schools of Denver, Colorado for 25 years. After two terms as president of MENC Southwestern Division (1927-1929, 1935-1937), Mr. Kendel served as national president of MENC (1944-1946) He retired from the Denver post in 1951, and became a vice president of the American Music Conference, was in charge of field service until 1958.]

WORKING for Frances Elliott Clark was a liberal education. Without a doubt, all of the "musical missionaries"—the men and women who traveled under her supervision for the Victor Talking Machine Company and the Radio Corporation—will agree with that statement.

I had the added advantage of day-to-day contact in the office for some thirteen fruitful years and many more years of valued friendship.

All of us were her "family." She was a

firm believer in the broadening influence of travel, and she planned commercial trips for her "missionaries" that would give a varied experience. She took care to make free weekends, whenever possible, coincide with interesting geographical or historical spots. This is just one of many facets of Frances Elliott Clark that the world outside did not see.

You tell me that she was not always easy to live with? What genius is? And a genius she had for promoting the great love of her life—the co-relation of children and music. I would rather have the memory of those years with a genius militant than to have had a constant diet of sweetness and light.

As she sits on her particular cloud and looks down with devotion upon the whole scene, my prayer is that she be granted the joy of seeing the direct relation between the small beginnings for which she fought and the tremendous sweep of the present work of bringing music and children together.

—G. JOSEPHINE AIRY, 1524 Portland Avenue, Saint Paul 4, Minnesota. [Miss Airy was professionally close to Mrs. Clark, having served as office manager of the Victor Company's educational department, which included Mrs. Clark's office in Camden, New Jersey.]

MRS. FRANCES E. CLARK greeted me at the office of the Victor Talking Machine Company in Camden, New Jersey, in June 1916. I had answered an ad in the *New York Times* addressed to a box number in Philadelphia. When I received the letter asking me to report, it was signed "F. E. Clark." Like the boy who took in the sign with him, I took the train from New York to Philadelphia and reported personally, asking for Mr. Clark. When I entered the office of F. E. Clark, I saw a friendly, buxom woman standing behind the desk. I said I wanted to see Mr. Clark. She quietly said "I am Mrs. Clark and I sent you the letter."

Thus began an association of 40 beautiful years of friendship—with relation of employee, then sponsor, then number one colleague in RCA, then friend and may I say, protégé at NBC. Mother Clark loved her chicks, as she called them. Dozens of people like me, who loved her devotedly, would do anything for her—even to fly to the ends of the earth, on her simple request.

She was truly the mother of school music in America. She loved all the children of every country. I fortunately have visited her musical family now in practically every country of the earth. Thousands knew her. When I began the Damrosch Hour on NBC, she applauded my

efforts. She loved "Uncle Walter," as millions of school children did and she considered him her partner in the great crusade to make every child love and, nay more, to perform music. She labored for them until she could no longer lift a finger or hold a pen. What a beautiful and fruitful life! Her wonderful son, John, and her grandchildren and great-grandchildren live on to perpetuate her memory.

—FRANKLIN DUNHAM, *Chief, Radio-Television, U. S. Office of Education, Washington, D.C.*

IT WAS AN HONOR to follow the distinguished Frances Elliott Clark as Educational Director of RCA-Victor. She was appointed Director Emerita and I enjoyed immensely the opportunity to work with her on various assignments for several years.

The association developed into a close friendship, which extended through her full and active retirement. We visited many times—in Philadelphia; when she came through Chicago; and in Salt Lake City. Despite a serious accident in her late years, she was always forceful, mentally alert, gracious, and brimming with plans for the improvement and expansion of music education. "Mother" Clark was a remarkable person. She left a heritage of ideas and ideals, a fine family, and thousands of friends who were saddened by her passing.

—ELLSWORTH C. DENT, *Vice President, Coronet Films.*

[Editorial Note: Mr. Dent was with RCA-Victor from 1936-1942. In 1946 he assumed his present position. He is currently chairman of the educational committee of the National Audio-Visual Association and president of the NEA's Exhibitors' Association.]

MAY I add one more reminiscence of the Keokuk Conference? The chairman, Mrs. Clark, asked to stand, each person whose Board of Education had paid any part of his or her expenses to attend the meeting. Then she asked if there was anyone whose Board paid all expenses. From the provincial Southwest there was only one who stood! I qualified this by stating that my board [Dallas, Texas] offered to pay all of my expenses, but I preferred to pay my own hotel expenses. In addition, the Board granted me two weeks leave-of-absence with pay to visit schools en route to and from Keokuk. I could write an entire chapter covering the schools visited—what I saw and learned when, in company with Anna M. Allen, I visited T. P. Giddings [Oak Park, Illinois] Will Earhart [Richmond, Indiana] and also schools in St. Louis and Kansas City.

—BIRDIE ALEXANDER, 2935 Lebanon Avenue, El Paso, Texas.

[Editorial Note: "Alexander, Birdie" is number one in the roster of 69 founders who signed the book at the organization meeting of the Music Supervisors National Conference in Keokuk, April 12, 1907. Her membership since then has been continuous; she now has status of "member emerita."]

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By FRED and
KARL BLESSING

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An Objective Look at Our Music Education Program

IN analyzing the availability of musicians for Army bands it has become apparent that secondary schools and colleges are not producing the quantity of high quality musicians they did twenty years ago. Close scrutiny reveals the reasons why this is true and may indicate the need for immediate action by our music education leaders.

Characteristic of present day music education is the emphasis upon playing musical instruments for amusement's sake rather than as a means of livelihood. In general, advanced skills are shunned and wide repertoire is avoided.

High school music students learn to play in as few as two or three keys, to play parts by rote, and to play an extremely limited number of selections. Frequently, college graduates who have majored in music explain that they are "musicologists" and therefore should not be expected to perform on an instrument or even sing a simple melody. The study of music is primarily an adjustment of personality to fit one for a happy and gay life forever after—this is the attitude of the great bulk of the product of modern music education pedagogy.

Of course there are basic reasons why this philosophy is an easy one to adopt. One is the current emphasis on science and mathematics. Without sustained argument from the opposition, scientific interests have almost taken over, prompting large numbers of students who might otherwise be attracted, to avoid the arts, music included, as a serious field of study.

Other factors are the socioeconomic forces which have brought permanent changes in the character of the American music profession. No longer is the career of musician a widely popular goal. Besides, to achieve the skills required demands hard work and close parental supervision. These two ingredients, unfortunately, are apparently minimized in the American scene today. Too many teenagers do not like hard work, and too many parents are too busy to supervise. Witness the frequent editorial and feature articles in our periodicals dealing with the "beat generation."

That the music profession isn't the prosperous area of endeavor that it once was is obvious. The phenomenal success of the

recording business and growing preferences for television and hi-fi over live music have contributed to this change. The closing of many of the large dance halls because of high overhead and maintenance costs and the reduction in the number of theaters using pit and stage bands have contributed to this change. Most significant in the lowering of the music profession status has been the spread of "rock 'n roll," "bop," and similar idioms of music which require substandard musical techniques.

Music as a true profession and the development of advanced musical skills for the sake of the art, are in many cases being sold short by music educators who are themselves not accomplished technicians. It is easy to adopt the attitude that "What was good enough for me is good enough for my students."

There are more secondary school and college bands and orchestras enrolling more students than ever before in America. The same high school and college bands and orchestras appear to be producing fewer qualified musicians and more "horn-holders" and "musicologists" than ever before. Something should be done. I suggest that as music educators we organize a "hard sell" campaign to present:

1. The need for cultural development.
2. The attractiveness of professional music careers for talented individuals.
3. A true concept of the dedication required to successfully meet professional standards.
4. De-emphasize the "big" school band or orchestra organized primarily for amusement of students and concentrate on quality through the achievement of true musical goals rather than the presentation of tricky stunts for the entertainment of the alumni and the student body.
5. Discourage "sugar-coating" music education and demand adherence to reasonable standards of musical achievement.

+

Let's get our school band and orchestra programs back on the main track. Let's lift them from the category of marginal activities and elevate them to an essential cultural status. This can only be done if

we teach the music *art* and if we teach it as an integral and indispensable cultural media. Music education should be incidental to nothing else.

—CLARENCE L. MILLS, *Fort Monroe, Virginia*. [Major Mills is currently Staff Band Officer, United States Continental Army Command, supervising all Army bandsman training. He was formerly instrumental music director and assistant professor of music education at the University of Cincinnati.]



George Gershwin Goes in General Music

TEENAGERS go for Gershwin. Not just the clarinet and piano players who have been attracted to the *Rhapsody in Blue* or the hundreds of girls who have slid their way through "Summertime," but almost everyone finds appeal in the style and flavor of Gershwin's music. This, specifically, is why his music can be presented so easily and effectively in the general music class.

Discovering the unknown beauties in Gershwin's songs creates a contagious incentive that leads to further exploration. The strong rhythms that catch the ear of the young student help to expedite this appreciation. These rhythms already exist in the moods and lives of teenagers, and it is a great encouragement for them to hear a first-class composer express what they already feel.

Gershwin's music has a rewarding and unforgettable magic. No pupil or teacher can read about his colorful life, discover and enjoy his musical works, or realize the influence his contributions have made without feeling that they are richer for having had the experience.

For expanding into other areas of interest, Gershwin's music is a "natural." Boys and girls enjoy tracing its influence through present day performers such as Duke Ellington, Stan Kenton and Dave Brubeck. A discussion of musical form is a direct follow-up after enjoying the *Concerto in F*.

Using an *American in Paris* as a launching platform, youngsters quickly grasp the idea of a symphonic tone poem or ballet choreography as used in the film version with Gene Kelly. *Porgy and Bess* can easily stimulate a general music class to view opera in retrospect as it developed through the years.

An especially interested student could make an exciting research project by tracing the growing success of *Porgy and Bess* during his own lifetime. Magazines, newspapers and music journals have given wide coverage to the revival of *Porgy* and its widely acclaimed tour of the United States, Europe, South America, and finally Russia. What a splendid opportunity to bring geography (maps are indispensable for a well-appointed general music classroom) and political science into your classroom as well informed student reporters relate how "Cat-fish Row Rocks Kremlin!"

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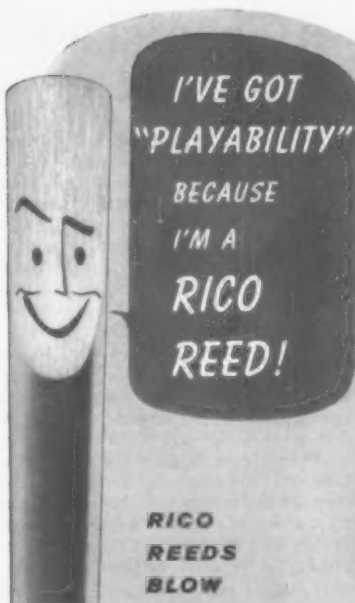
Expert Rebuttal

IN GOING through the January issue of that indispensable magazine, The Music Educators Journal, I was interested in reading the letter from Marilyn Kornreich Davis, headed "What's Been Happening to Piano Lessons?" It is certainly refreshing to come across so much genuine enthusiasm as was expressed in this letter. However, I fear that the author has been misinformed in making the statement, "In the past quarter-century a quiet revolution has been in progress in the piano teaching profession—the gradual displacement of the private lesson in favor of group instruction." I wonder if the author knows of the enormous growth, during the past quarter-century, of the National Guild of Piano Teachers—an organization consisting almost entirely of private music teachers. As for my own experience, I can say that all of my pupils who are teachers report such large private classes that they have to turn away many applicants every season. One of them just happens to live in Miss or Mrs. Davis's own section of Long Island, where private piano teaching seems to be booming instead of being displaced by group instruction.

The letter also says, "What about the practice problem? It becomes as outdated as the private lesson." What a curious statement! How can anyone imagine that even a respectable, moderate ability to play the piano with anything like artistic results can be obtained without regular practice period outside of the lesson?

On page 68 I find an article headed "The Vanishing Violinist." I think the officers and members of the American String Teachers Association must be astonished to hear that string players are vanishing like the buffalo. Ernest Harris

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tells me that string teaching and performance ability on the stringed instruments is increasing throughout many parts of the country to a gratifying extent. How does it happen that there is a growing number of fine high school orchestras nowadays, and that when Richard Korn established his Orchestra of America, he was able to get up a first class symphony here in New York made up of players outside of the Philharmonic roster? I wonder if the author of the above article knows of the enormous growth of the Amateur Chamber Music Players. These are largely string players who meet in private homes for evenings of fun with chamber music. There are over 3,000 members of this organization in the United States, and many in foreign countries. These U.S. string players must have taken lessons on their instruments at some time to continue their interest in chamber music through their adult lives.

—EDWIN HUGHES, *Executive Secretary, National Music Council, New York, N.Y.*

So, Johnny, You Can't Read Music?

CHEER UP, JOHNNY! You'll have plenty of company! The great majority of people with whom you will have contact during your lifetime won't be able to read music, either. Your parents probably can't, and this will be true for most of your teachers, from grammar school through college. There probably are not more than fifty-one college presidents in the entire country who can read the orchestral score for such a piece as Schubert's "Unfinished Symphony." Many musicians can't read it, either. And don't need to. The great works of music which are an important part of our culture are completely unintelligible to all but a very few of the population. It is not uncommon to hear of people who studied music for a long time in their childhood, and who, as adults, are unable to read a note. There are world famous performers and composers who are musically illiterate.

What is the reason for this? The answer is at once simple and very complex. Over the past three hundred years, music notation has come to be, without rhyme or reason, an extremely complicated means of communication. It takes years of hard work, and a special talent, to master it completely. Even in its simpler forms it requires an unnecessarily large number of thought processes, none of which contributes to the actual making of music. Because the thinking involved goes contrary to the natural workings of the mind, the mind balks at accepting it, with the results already noted.

And so, Johnny, this is the situation. No doubt something could be done about it. But the conservatism of musicians and publishers [and composers, too] alike probably will prevent any improvements being made for many years; probably not in your lifetime. So, the chances are about one in a hundred that you'll ever learn to read music well. However, you'll have lots of company.

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If a head becomes too tight to turn the handles enough to attain such a collar, here is the procedure followed by professionals: remove head from instrument and sponge it on both sides with a damp (not soaking wet) cloth or sponge. Be sure not to get water under the hoop. When the head is thoroughly dampened, and slack, put it back on the kettle and turn the handles slowly and evenly until about a one-quarter-inch collar appears. Let dry very slowly, then remove head and repeat the process once or twice until the full half inch collar has been attained. This collar should be maintained even when the instrument is not in use. If you follow this rule, you'll find there'll always be enough "let out" or slack available to reach the lowest notes.

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BAND INSTRUMENTS HARBOR GERMS

ARTHUR H. BRYAN

Most band directors make at least token efforts to impress upon their students the need for observing certain health practices with respect to their instruments. Yet few wind instrument players are as concerned as they should be about this matter. The writer has done much work with air, mouth, dust, book and lip bacteria but a recent experiment made with wind instrument mouthpieces produced the most appalling bacterial contaminants encountered.

In the experiment seventy-five public school band members had their mouthpieces tested before any oral or instrument hygienic measures were advocated. Reeds and mouthpieces, frequently foul smelling and loaded with mouth detritus, when tested for bacterial content showed astounding results. Literally countless millions of micro-organisms, mostly mouth bacteria such as micrococci and putrefactive organisms—many of them hemolytic streptococci and staphylococci—were isolated and identified on blood agar plates. Such mouthpieces were obviously not only obnoxious, but dangerous too.

+

Some of the conclusions that can be drawn from the study follow:

(1) Mouthpieces heavily infected with bacteria and viruses can be hazardous to persons using wind instruments because they are a possible vector of oral communicable diseases, or respiratory infections such as colds, influenza, pneumonia, tuberculosis, herpes fibrilis, (cold sores, fever blisters), and possibly diseases, rare these days, such as scarlet fever, streptococcal sore throat, diphtheria, epidemic meningitis and the dental disease, "trench mouth."

(2) Foul smelling, contaminated mouthpieces may be a means of reinfection to the user.

(3) Exchange of instruments without previous sterilizing by boiling or antiseptic treatment is more than a calculated risk; it is a definite health hazard.

(4) Mouthpieces of musical instruments may harbor literally millions of possible pathogenic bacteria, putrefactive micro-organisms and possibly some multiple virus strains indigenous to the respiratory tract. These may grow on the moist sputa, saliva and decomposed food particles. School health authorities should therefore insist on the simple sterilization of brass instrument mouthpieces before exchange or use as a hygienic necessity. Safe oxidizing antiseptics which are not injurious to reeds, should be used to cleanse or soak mouthpieces and joints.

Arthur H. Bryan, is associate professor of bacteriology, Jacksonville College of Music, Jacksonville (Florida) University. This article is digested from a paper by Mr. Bryan which was printed in the January 1959 issue of *School Science and Mathematics*.

(5) All musical instrument mouthpieces and joints should be cleansed with tincture of green soap and water as a minimum requirement. Used regularly this will keep down the microbial count. The mouthpieces should preferably be kept covered when not in use. Ethyl alcohol works well on brass mouthpieces in storage, just as it does with the doctor's thermometer.

(6) Microbial flora need moisture and food. Drying the mouthpieces in warm air ovens or in bone-dry rooms stops the reproduction of the organisms, thus arresting their growth. However, when food particles with moist sputa and saliva later enter the mouthpieces, many of these dormant organisms may be revived, and start a new life cycle. Twenty-four hours drying will usually arrest the growth and reduce the virulence of most microbes.

(7) Many bacteria collect in the brown slime in sections of wind instruments. Therefore, connecting parts which are slimy should obviously be washed, cleansed or given a mild antiseptic treatment.

(8) The chamois swabs or cleaners used to wipe out instrument sections and mouthpieces, if not washed out or kept in an antiseptic solution, can be as heavily infected as the mouthpieces themselves. The swabs should be kept soaked in alcohol, or any good colorless, oxidizing antiseptic. If cloth is used as the contact agent in the cleansing, it should be lint free, for lint can hold or enmesh particles seeded with bacteria.

(9) As plastic reeds are not injured by twenty-four hour soaking, it is recommended that they be kept in hypochlorous acid solution 5/10 parts per million—the same dilution used in swimming pools (Zonite or Clorox). The mouthpieces may be similarly treated, but true reeds are bleached and softened by such soaking.

(10) Contact is necessary for transfer of microbial infection, as the strictly airborne organisms are virtually harmless.

(11) Among the antiseptics tested for cleansing and antibacterial purposes were:

(a) A saturated solution of boric acid (has lowest germicidal coefficient).

(b) Hydrogen peroxide, full strength (a safe but deteriorating oxidizing antiseptic).

(c) S T 37 Sharp and Dohme 1:100 and 1:200 (a safe pleasant-tasting antiseptic).

(d) Dobell's solution (contains phenol), one part to 3 to 5 parts (used often as a mouthwash).

(e) Hypochlorous acid (Clorox, Dakin's solution, Zonite, etc.) in dilutions of 1:10,000, 1:100,000, or 5 parts per million.

(f) Bactine, one to five teaspoonfuls to a pint of water (recommended for its high antibacterial action).

(g) Rubbing methyl, propyl, or ethyl alcohol will kill all bacteria and spores

if exposed for from one to ten minutes. Methyl and propyl alcohol are poisonous if imbibed in large amounts. Ethyl is the safe alcohol for brass instruments.

(h) Zephiran chloride (has high germicidal coefficients against most pathogens) in dilutions of 1:20,000 with exposures of ten minutes. The temperature varies the bactericidal efficiency, for at body (mouth) temperatures the dilutions may run as high as from 1:40,000 to 1:70,000 for some streptococci. This antiseptic like the others is non-irritating to delicate membranes. In dilutions of 1:1,000 it will not injure the oral membranes which are in contact with the instrument mouthpieces.

(i) Azochloramide, one tablet to two ounces of water (a safe oxidizing antiseptic).

(j) Stainless methiolate 1:1,000 solution, (the only mercurial antiseptic tested) has a very strong germicidal coefficient but is not too desirable on the mucous membranes of the lip.

(k) Listerine is a safe popular antiseptic and mouthwash with mild antiseptic action.

+

(12) Zonite is another non-poisonous, chlorine liberating antiseptic. It is useful as a mouthwash 1:100 solution (teaspoonful to a glass of water). It is one of least irritating antiseptics and can be used on reeds and mouthpieces.

All of the above antiseptics, in correct dilution, are therefore safe on membranes, except the alcohols and mercurials. All of them are colorless, and harmless in the dilutions indicated. They all have reasonably high germicidal coefficients if used in the strengths indicated, and if exposed long enough.

(13) Oral hygiene should be a strict "must" for all wind instrument players. The mouth may harbor literally millions of mouth bacteria, mostly micrococci, and probably multi-strain viruses. Therefore, mouthwashes, throat gargles, tooth pastes and antiseptic candies are indicated. They should be used before playing wind instruments, if maximum safety factors from oral infection are sought.

(14) When the reeds, mouthpieces, joints of music instruments were washed in the above antiseptics in the strengths indicated for half to one hour, most bacterial counts dropped so markedly as to be almost negligible. Counts that ran into the millions of micrococci per 5 cc.'s of wash water dropped to a few harmless spreaders after soaking in all of these antiseptics. Soapy water cleansing generally lowered the incidence of the delicate thermolabile oral microbes.

The old adage, "Cleanliness comes next to Godliness," seems to pay off with mouth hygiene and sterile music instrument mouthpieces.



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HARMONIC MATERIALS OF MODERN MUSIC. By Howard Hanson. New York: Appleton-Century-Crofts, Inc., 1960. 381 p.; \$6.00.

Dr. Hanson, in a most ingenious way, has explored in this text the basic tonal relationships which lie within our present-day equal tempered systems of tones. He carefully explains that the materials described are not to be regarded as a "method" but rather as a dictionary or thesaurus of all possibilities inherent in the twelve-tone scale.

Katner than approach the problem from an historical point of view, Dr. Hanson neatly simplifies and clarifies a tremendous array of possibilities through classification into four major categories: interval analysis, projection, involution and complementary scales.

Interval analysis relationships are reduced to six basic categories: "the perfect fifth, the minor second, the major second, the minor third, the major third, and the tritone; each—except the tritone—considered in both its relationship above and below the initial tone." Projection consists of the construction of scales and chords "by any logical process of addition and repetition." Evolving from projection is involution which is, in actuality, an inversion of any tonal series and the relationship which exists between an original pattern of tones and its literal inversion. Complementary scales is a theory which refers "to the relationships between any series of tones selected from the twelve-tones and the other tones which are omitted from the series."

The result of some twenty-five years of experimentation and investigation, the present study should provide a basic and fundamental guide to the younger composer. Those who have already won their spurs will find the theories and organization of the text of fascinating interest.

CONSTANTIUS FESTA HYMNI PER TOTUM ANNUM. Monumenta Polyphoniae Italicae, Vol. III. Edited by Glen Haydon. (Chapel Hill: The University of North Carolina Press), 1958. 192 pp. \$15.00.

In preparing this collection of polyphonic hymns for vespers services throughout the church year, Mr. Haydon has provided material for study of the sixteenth-century motet style. Festa was an early member of the Roman school of church music and an important Italian madrigalist. This publication should prove invaluable to musical scholars of the period and at the same time provide the opportunity for singers to perform the works. With this latter object in mind the parts are reproduced in either G or F clef rather than the more esoteric clefs of the original manuscripts.

The collection contains in all 91 separate compositions in from three to six voice parts. This represents 30 hymns with polyphonic settings of alternate strophes of the Latin poetry. The chants which provide the cantus firmi are given. Facsimiles of the original manuscripts, including one colorplate, add to the interest of the large (9½" x 13½") volume.

THE HISTORY OF MUSIC. An index to the literature available in a selected group of musicological publications. Compiled by Ernst C. Krohn. (St. Louis: Baton Music Co.), 1959. 463 pp.

This index of thirty-nine periodical sources largely in German and English covers the complete study of music history from ancient times to the present. Also included are sections on pre-history, primitive music and music of the Orient. The work is organized by topics within the generally recognized historical periods. The value of this index to a student will, of course, depend on the availability of the material. The author lists those in his own library and those to be found in the music library of Washington University in St. Louis.



ANGLO-AMERICAN FOLKSONG SCHOLARSHIP SINCE 1898. By D. K. Wilgus. New Brunswick, N.J.: Rutgers University Press, 1959. 466 p.; \$7.50.

Picking up the thread of the history of British and Scandinavian ballad scholarship where Sigurd Bernhardt Fustvedt ceased his tillage, and coincident with the founding of the Folk Song Society in 1898, Dr. Wilgus continues the investigation of British and American scholarship devoted to ballads and folksongs in English for roughly the first half of the twentieth century.

Eschewing side issues of describing literary and cultural trends, "folk festivals," "folk workshops" and professional "folk singers," the author confines himself rigorously to a study and critical history of folk song study and "to suggest in some measure the interests and accomplishments of twentieth century scholarship."

Approximately half of the present study is taken up by the first two chapters which are devoted to a somewhat involved controversy of the communal nature of the ballad. There follows a chapter on authentic folk song collections in Great Britain and North America which contains a description of the collections and an evaluation of methods employed in securing folk material.

Chapter four attempts to trace briefly the growth of scholarly study of folk song and the various approaches which have been used. Appendices include a separate discussion of "Negro-White Spirituals" and "A Selective Discography of Folk Song Performances." A valuable selected bibliography and a glossary of terms concludes this noteworthy contribution to the study of American folklore scholarship.

SUBWAY TO THE MET (Story of Risé Stevens). By Kyle Crichton. (Garden City, N.Y.: Doubleday & Company, Inc.), 1959. 240 pp. \$4.50.

With his usual brilliance the author presents a sparkling word-portrait of the gifted and very personable opera star. Candid and witty writing reveals to the reader a Risé Stevens little known to her admiring public.

From the Bronx to the Met is no easy stride, but was indeed inevitable for one Risé Steenberg who, as she is quoted, "had ambition enough for eight," in addition to being blessed with a voice, great beauty, capacity for work, humor, honesty and good sense. These attributes, combined with possession of a mother who in herself merits a book, were further augmented by husband Walter Surovy, idol of the European stage and a genius in "stretching" his wife into becoming not only a great opera star but an international personality.

A fascinating feature of the book is its incidental picture of Mme. Schoen René, the eminent New York teacher whose exacting discipline and dedicated sponsorship of her favorite pupil were possibly the most potent forces in molding the young singer to operatic stature.

Altogether, "Subway to the Met" is a book one cannot afford to miss.—E.S.B.

MANUAL OF BEL CANTO. By Ida Franco. (New York: Coward-McCann, Inc.), 1959. 136 p. \$10.00.

There is considerable magic in this volume by a respected teacher of voice who inherits through the great Mattea Battistini the Italian tradition of *bel canto*. Written in a style reminiscent of an earlier century, Madame Franco covers such matters as vocal techniques of the great period which spanned the latter part of the sixteenth to the opening of the nineteenth century and some of the great singers of the time. Part I discusses the techniques of *bel canto* and its styles. Part II covers in some detail the careers of twenty-eight of the leading castrati and their role in Italian vocal tradition. An Appendix is devoted to common problems of singers and suggestions for solution of difficulties. Special attention is given throughout to negro singers.

Madame Franco's thesis regarding voice training may be summarized in the following statement, "Every note in the entire range of any voice in all its manifold shadings, kinetics, and dynamics must always be (1) mentally produced and kept above the breath in the focus of the resonances, (2) completely free in the throat, (3) firmly anchored in the chest." How this is to be done is not entirely clear to this reviewer. The abundance of suggestions for the development of vocal technique, however, together with suggestions for exercises to master the major aspects of vocal style and production in the tradition of *bel canto* is stimulating and decidedly helpful.

In common with most books on voice production there are points which can only be clarified through personal instruction from a teacher, because the problem of treating verbally in a text the individual eccentricities of each voice is to all intents and purposes insurmountable. But in spite of this difficulty, teachers of voice will find many valuable ideas and those who are sympathetic to the great period of Italian vocal technique will discover within these pages an aura of the magic of preceding centuries.

THE SENSE OF MUSIC. By Victor Zuckerkandl. (Princeton, New Jersey: Princeton University Press), 1959. 246 pp. plus 32. \$6.00.

In colleges and universities today there are several provinces in which musicians find themselves called to teach. These reflect the ways in which man comes in contact with the art. Theorists instruct those who desire to perform or compose music. Historians work with performers and scholars interested in the significance of the development of music. Psychologists and those interested in the training of children have developed a relatively new body of knowledge concerned with how we learn music. Many of these musical academicians are called upon to teach a great number of college students who desire (or are required to try) to become educated listeners. There is the recognized danger that many assigned to this task will accept it as nothing more than a minor nuisance added to their already heavy schedules. All too few have been able to divorce themselves from their major interest in theory or musicology and most books prepared for these "general education" classes reflect one or both of these interests. It is significant that the two books which are most successful in keeping the non-music major constantly in mind, Governor Cooper's "Learning to Listen" and this work, are the products of men teaching at liberal arts colleges associated with the Great Books tradition. Cooper at the University of Chicago and Zuckerkandl at St. Johns College have both tackled squarely what is one of the most challenging tasks in music education.

In his introduction, Zuckerkandl recalls that collegiate music in America

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FOUNDATIONS AND PRINCIPLES OF MUSIC EDUCATION

By CHARLES LEONHARD, University of Illinois; and Robert W. House, University of Minnesota, Duluth Branch. 365 pages, \$6.00. A basic text for undergraduate and graduate courses in music teacher preparation programs. Its purpose is to give a systematic orientation to music education, and to provide an analysis and description of the total process of music instruction in the schools. It examines the historical, philosophical, and psychological foundations of music education, and develops principles for all aspects of the operation of the music program.

MUSIC: The Listener's Art

By LEONARD G. RATNER, Professor of Music, Stanford University. 384 pages, Text Edition, \$6.00.

Designed to enrich the listener's enjoyment and understanding of music, so that he can better analyze, evaluate and appreciate the music he hears. The approach leads from impression, to evaluation, and insight into the qualities and structure of music. It orients the reader in theoretic, stylistic, and historic aspects of music, stressing the relation between musical techniques and expression.

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has been charged with educating listeners for over one hundred years. "The note that was sounded at the beginning has never abated—a sure sign that what it called for was not accomplished." "The Sense of Music" is presented as the answer for this "search for a listener's knowledge of music."

As was granted above, the author does take a different approach from that of the books he labels "for the laymen." The result is an exceptionally well-written book that cannot be judged entirely successful in attaining its goal. One imagines that this material presented by the author in a St. John's classroom is highly effective. At the same time one wonders how meaningful it will be to the general reader even with the recorded material that is available to accompany the scores included at the back of the book.

Anyone who has taught a music course for general college students (as music appreciation, introduction to music or part of a humanities core) will find this a fascinating and helpful book. All such teachers who have been conscientious have turned up analogies, diagrams, devices that have been helpful in getting across points. Certain works of musical literature have proven particularly useful too. In this book teachers will find that the author has discovered many of the same tools. Unless the reader is extraordinarily original, however, he will find much that is new and valuable here, for Zuckerkandl expresses many musical truths in different ways.

It is doubtful then that this is a textbook for students, for it eventually gets involved with all of the technicalities of music and assumes a good bit on the part of the reader. On the other hand, the book is a must for all those who face the task of helping "the new audience" become better listeners. This is certainly a big step in the right direction.

THE PLAYGROUND AS MUSIC TEACH-

ER. By Madeleine Carabo-Cone. (New York: Harper & Brothers), 242 p. \$5.00.

As its name implies, this book suggests ways in which the natural energies of children and their delight in active games may be put to fruitful use in learning some of the basic fundamentals of music. It is designed for use by playground directors and parents in community centers, schools, camps, and in the home.

An introductory section provides a background of knowledge of notation, describes necessary equipment, and gives some general suggestions for presentation of the various music fundamentals through games. Part II reveals the ingenuity of the author in adapting a great many children's games and her inventiveness in discovering new ones for the purpose of developing musical concepts for children from ages five through ten. An appendix describes uses which can be made of indoor space, adds additional games, and suggests lists of music which can be used in furthering the musical development suggested in the text.

THE PENGUIN BOOK OF ENGLISH

FOLK SONGS. Edited by R. Vaughan Williams and A. L. Lloyd (Baltimore, Maryland: Penguin Books Inc.), 1959, 128 pp. 95c.

This is a collection of 70 songs taken from the "Journal of the Folk Song Society" and the "Journal of the English Folk Dance and Song Society." The editors present the tunes as they were sung by traditional singers but have edited the words where necessary to present a complete version in each case. Suggestions of how three of the tunes might be harmonized are given but singers are admonished to render the songs unaccompanied as much as possible. Notes on the songs provide background on the texts as well as data on the gathering of the versions used in this and other collections.

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JEWES IN MUSIC. By Artur Helde. (New York: Philosophical Library), 1959. xi, 364 p.; \$5.00.

During the past decade at least a dozen books have appeared on the contribution of the Jew to music. The present study, done under a grant from the Department of Cultural and Educational Reconstruction of the Conference of Jewish Material Claims Against Germany, adds little to what has already been published.

Part I describes the sacred music of the Jews from the early eighteenth century to the present. Here are found a description of the "chazzanin" in the synagogue, disputes concerning the tradition of sacred music and the difficulties of handing it down intact without benefit of written notation, the reform movement of the nineteenth century, problems of the present, and a description of



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Part II catalogs composers, conductors, soloists, musicologists, Jewish foundations, institutions and organizations concerned with secular music. The Nazi persecution of Jewish musicians is briefly described. A chapter devoted to the music of Israel provides some insight into the musical potential of that new and enterprising nation.

In a closing chapter the author attempts to discuss the probability of a Jewish style in music but his efforts apparently have no foundation except in those instances where the composer has been thoroughly indoctrinated in Orthodox Jewish faith. Since so much of the present work is based on the questionable assumption of inherited racial characteristics, those sections which do not apply directly either to sacred music or music in Israel will need to be read with reservations in mind as to the implications involved in publications of this nature.

ORGAN DESIGN AND APPRAISAL. By James Blaine Jamison (New York: The H. W. Gray Company, Inc.), 1959. 163 p. \$6.00.

This is an interesting book which will be useful to all organists. In addition to much information about organ design, construction and tonal characteristics, there is also valuable historical data on European organs.

The book would also aid church committees in selecting a new organ. One chapter is titled "A Minimum All-Purpose American Organ," and there is a section on "How to Tell a Good Organ from a Poor One."

The author writes in a forceful and convincing manner of his long experience in the field of organ building. His familiarity with the great organs throughout the world provides a sound and basic background for an intelligent discussion of organ design and appraisal.

ELEMENTARY HARMONY AND COUNTERPOINT. By Eric Rollinson. (Chicago: British American Music Company), 1953. 106 pp. \$2.00.

FREE AND DOUBLE COUNTERPOINT. By Eric Rollinson. (Chicago: British American Music Company), 1959. 66 pp. \$3.00.

The Royal Conservatory of Music of Toronto has for many years provided a notable service in making available to the farthest reaches of Canada carefully designed and systematic courses of study for teachers and students of music. In performance, history of music, ear-training and sight-singing, harmony, counterpoint and in form and analysis it is possible to progress up through a series of grade levels. Study done under licentiates of the Royal Conservatory is periodically examined by faculty members sent out from Toronto.

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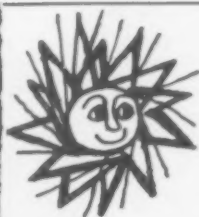
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Music Educators Journal

VOLUME 46, No. 5

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APRIL-MAY, 1960

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Besides five numbers composed by Fred Waring, there are others which have long been associated with "The Pennsylvanians," America—Our Heritage, Red Wing, This Is My Country, plus additional material that gives you just about everything a band needs for outdoor performances.

Shawnee Press inc.

Delaware Water Gap, Pennsylvania

Please send—at no charge—the 1st Cornet Book of the FRED WARING BAND BOOK with the Big-As-All-Outdoors Sound by Hawley Ades.

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PIONEERS AND PUBLISHERS

In the year 1913 Frances Clark and her friends had yet another vigorous idea. They inaugurated a plan "to stimulate general singing in the home, the school, fraternal societies and miscellaneous gatherings." A committee of nine was chosen to select eighteen suitable songs. These were to be the "good old songs" in versions that would approximate what could be expected from the "natural and spontaneous singing of an untrained but musical group."

The committee included Hollis Dann, C. A. Fullerton, Henrietta Baker Low and some of the rising generation of leaders, like Peter Dykema, T. P. Giddings and Osbourne McConathy. The committee picked the songs. Next, they must be published, and inexpensively. Who would do this? They asked Clarence Birchard, ex-teacher turned publisher. Would Clarence publish the songs? He would.

Contents

America
Annie Laurie
Auld Lang Syne
Capital Ship, A
Dixie
Drink to Me Only With
Thine Ever
Flow Gently, Sweet Afton
Home, Sweet Home
How Can I Leave Thee?
Love's Evening
Love's Old Sweet Song
Minstrel Boy, The
My Old Kentucky Home
Nancy Lee
Old Folks at Home
Row, Row, Row Your Boat
Star-Spangled Banner
Swiss and Low



In October of that year a small pamphlet appeared, "Eighteen Songs for Community Singing." It had a brown paper cover. Price, five cents. There was immediate approval—and a demand for more songs. The pamphlet quickly grew to fifty-five numbers. The impassioned interest in community singing in World War I led to an enlarged collection known as the Liberty Edition, which sold over 800,000 copies. By 1919 Peter Dykema wrote, "The experiment in community singing is over. Now follows Development."

A new edition with 120 songs somewhat exceeded the number suggested by its title, *Twice 55 Community Songs*. Over one hundred music educators contributed their judgment to the selection and versions of folk songs. Its success produced a series of books for various vocal groups. As the original *Twice 55* was nicknamed "The Brown Book," the others became "The Green Book," "The Rose Book," and so on. Ten years later "The Brown Book" had the earmarks of being an institution. Millions of copies found their way all the way around the world. A common repertory of the "good old songs" had come into being. A new edition in 1930 *Twice 55 Plus* and offered 175 songs. Still another edition was produced in 1947.



In 1960 members of the Music Educators National Conference will note the Revised Edition of "The Brown Book" published two years ago. A few additions to the "old songs" could be unnoticed, for they have become so familiar in school music books. It may come as a surprise to look backward and realize that "Lonesome Valley," "Home on the Range," and "Down in the Valley," were *not* part of the common repertory in the days of the "pioneers."

Will we see you this summer?

During the coming summer season our staff of music consultants will visit many college campuses and conferences. There will be many workshops for teachers, elementary and secondary, and clinics for instrumental, choral and piano music in every section of the country. With exhibits and demonstrations, books and music, we will try to be present at as many of these programs as time and travel permit. We hope to see you.

SUNNY-BIRCHARD PUBLISHING COMPANY

1814 RIDGE AVENUE

EVANSTON, ILLINOIS

TWICE 55

COMMUNITY SONGS

"The Brown Book"

VOCAL EDITION

TWICE 55

COMMUNITY SONGS

"The Green Book"

FOR TREBLE VOICES

TWICE 55

COMMUNITY SONGS

"The Rose Book"

FOR MALE VOICES

TWICE 55

COMMUNITY SONGS

"The Blue Book"

GAMES WITH MUSIC

TWICE 55

COMMUNITY SONGS

"The Red Book"

1960

